MAXIMUMROCKNROLL

MARCH 1995 #142 $2.00

MAXIMUM ROCK & ROLL $2.00
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ARE YOU: A politician Sexist Republican A Religious Extremist A Pro Lifer A Member of the NRA Conservative Racist Homophobic, an assh0le THEN LET

The Suspects

Relieve your mental constipation

Uncle Sam

Hi I'm Uncle Sam how do you do
Sorry man I've got nothing for you
So you've been to school and want a 9-5
It's a struggle just to stay alive

Hi I'm a business man how do you do
If you have a job it's you I screw
Part time hours and real low pay
You make me money every fucking day

I'm your government and you trust in me
Don't believe the scandals you see
Since you don't care we don't mind
in your ignorance we rob you blind

Have a budget cut increase the deficit
Welcome to the third world now

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

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#58/Mar '88. Firehose, Squandered Message, Sheer Terror, CBMT, Zalozba FV, Will Shatter, Victor H of Alchemy Records.

#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#64/Sep '88. Flux Of Pink Indians, Walking Seeds, Naked Angels, Hungry Trolls, Art Phag, When People Were Shorter And Lived By The water, Sentimiento Incontrolable, Boom & the Legion Of Doom, Wig Torture, "Preventing Rape."

#76/Sep '89. Steel Pole Bath Tub, Tim Kerr, No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, "Palestine, Israel and Intifada," "Anti Racist Action," "Burn Your Flag."

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#93/Feb' 91. Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA In Italy," "Paris Riots."

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#106/Mar '92. Wat Tyler, The Cynics, Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women's Health Care," "Attica 20 Years Later," "H.E.A.R."

#109/Jun '92. "Absolutely Queer" issue with Tribe 8, Pansy Division, Bruce LaBruce & Vaginal Creme Davis, Donna Dresch, "Queer Skinheads," "Coming Out."

#110 pt 2/Jul '92. "Bay Area Update" issue with J Church, Wynona Riders, Gr-ups, The Aborted, Special Forces, Rancid, Bumble Scrump, Strawman, Paxston Quiggly, Lung Butter, Good Grief, George Hated, The List Man, Grotus, Jack Acid, Grimple, Juke, Aaron Cometbus, Johnny Peebucks & the Swingin' Utters, Eggplant, Gag Order.

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#113/Oct '92. Jesus Lizard, Pete The Roadie, Svart Sno, The Stalin, The Queers, Oswald Five-0, Dare To Defy, Slaughter & the Dogs, Contempt, "Two Tales Of The Americas," "Professional Punx."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, (ego), Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#129/Feb '94. "Work" theme issue with: Jim & Debbie Goad (Answer Me!), Beth (Cockpit), John McDonald (Count Backwards), Metal Mike (Angry Samoans), Queen Itchiie (Everything I Touch Turns To Shit), Joe Queer (Queers), Gavin MacArthur (Schlong), Herbie (Spit Muffin), Liz (Super Pussy), Ken Taniguchi (Beyonds), Aaron Muentz (The Probe), Scott Drake (The Humpers), Gretchen Holtz (Smears), Jim (Vatican Commandos).

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BYOFL.

#135/August '94.
Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#136/Sept '94. Mukilteo Fairies, Tourettes, NRA, Logical Nonsense, Fireworks, Smears, Shatners vs Apemen, Ben Hamper, Chicago Homocore.

#137/Oct 94. Guitar Wolf, Hellbillys, AFI, Jeck Kevorkian & The Suicide Machines, Sound Bite House, Trashwomen, Disassociate, No Demuestra Interes, Boston Archives, "Roots of Punk--the 50s".

#138/Nov 94. Skull Control, Good Riddance, Spent Idols, Crutch, The Statics, Randumbs, Public Nuisance, Kent 3, Stretford, Front X, Earl's Family Bombers, Scam Zine, "Putting on Gigs Pt 1", "Roots of Punk--The Cramps".

#139/Dec 94. Portraits Of Past, The Vandals, Hammerhead, Wartorn, Sexton Ming, Decadence Within, Cocknoose, Willys, Purple Onion, "Putting on Gigs Pt 2", "Roots of Punk--Velvet Underground".

#140/Jan 95. Gaunt, Siren, Buttafuoco, Zoinks, En Guard, Abdomen, Gloo Girls, With Authority, Los Huevos, Scared Of Chaka, Immoral Squad, Dog Food Five, A-10, "Putting On Gigs Pt3".

#141/Feb 95. Universal Order Of Armageddon, Spazz, Sillies, No Knife, Ida, Black Fork, Bert, Bons A Rien, Lawnsmell, Fondled, Drunk In Public, "Corporations", "Roots of Punk--NY Dolls".

#142/Mar 95. Demolition Doll Rods, Seizure Boy, Oblivians, Bunny Brains, Suspects, Guzzard, Doctors, Notoken, Mouthfull, Hellbender.

MAXIMUMROCKNROLL
WHO IS THIS MAN AND WHY
MAXIMUMROCKNROLL
THE SECRET
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DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: Before 1st of month-- no later!!

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1/3 page square: (5" x 5") $50

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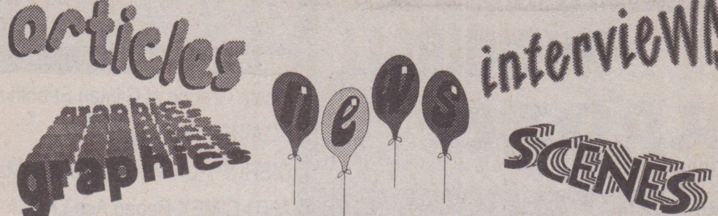

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed.* A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 1/2 inch disk, Mac or IBM. We make so much fucking money, we can even afford to return your disk.

Interviews are a particularly touchy subject here at MRR. We want quality! Don't even bother sending us a review of your best friend's band if all you're gonna do is kiss their ass. Here are some tried and true guidelines for you to follow. 1) Plan your questions in advance, but allow for conversational flow. 2) Be controversial. Attack that band for the fascist bastards they are - and don't let them off the hook when they pop off with something stupid. 3) Keep the conversation moving - let it flow from topic to topic. Try not to do all the talking yourself. 4) Avoid taping interviews in noisy restaurants, under freeways, etc. 5) Keep it concise. Transcribing is a bitch, and the longer you go on, the more likely you are to get bogged down in silly, meaningless shit. Try to get to the main issues as soon as possible. End it as soon as the dialogue begins to disintegrate. Avoid one-line-answer questions. 6) Try to get to the personality of the group. At all costs avoid this question: "What are some of your influences?" That's dull, dull, dull! 7) Graphics are important. Send as much in the way of logos, lyrics, photos and artwork as possible. Give us something to work with! Before doing an interview, call us to check it out in advance.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to political or "heavy" social issues - we would appreciate a bit of humor, as well. As much as it pains us to admit it, Ben Weasel's "Punk Business" article was a good example of what we're looking for. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover.

Book Reviews may not always get published, but if you send one in that we find interesting, we'll be thrilled to run it.

Radio Stations that cover punk are occasionally featured in MRR. Send us in a few paragraphs about your station, as well as some tasty graphics or logos.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

MAXIMUM ROCKNROLL RADIO

Michelle Haunold
Radley Hirsch
Carolyn Keddy
Alisa Schulman
Jon Von
Paula Hirsch
Kenny Kaos
Ken Sanderson
Michelle Shipley
Last Will

CHRY	North York, ON
105.5FM	Weds 1AM
CKDU	Halifax, NS
97.5FM	Saturday 11:30PM
CKMS	Waterloo, ON
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KCPR	San Luis Obispo, CA
91.3FM	Sunday 5PM
KDVS	Davis, CA
90.3FM	Friday 9PM
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KXCI	Tucson, AZ
91.3FM	Tues 1AM
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WBAR	New York, NY
87.9FM	Monday 6PM (campus only)
WESQ	Rocky Mount, NC
90.9FM	Wednesday 11PM
WKSR	Kent, OH
730AM	Wednesday 2PM
WNCI	New London, CT
91.1FM	Saturday 3AM
WPRK	Winter Park, FL
91.5FM	Wednesday 9PM
WSPN	Saratoga Springs, NY
91.1FM	Monday 1AM
WUTK	Knoxville, TN
90.3FM	Friday 11PM
WVKC	Galesburg, IL
90.7FM	Thursday 9AM
WXAC	Reading, PA
call station	
Free Radio	Berkeley, CA
104.1FM	Monday 9PM
4ZZZ	Fortitude Valley, Australia
102.1FM	Tuesday 10PM
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM
Radio Skidrow	Sydney, Australia
88.9FM	Wednesday 10PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

Fiesta Grande at Gilman St-both nights
AGAINST ALL HOPE-EP
DISRUPT-Unrest-LP/MIDDLE CLASS-CD
ANTI-CIMEX-Raped Ass-LP
LARM-Extreme Noise Terrorism-EP
EXTINCTION OF MANKIND-EP
Snak Fud-#8-zine/Profane Existence-#24-zine
V/A-Scream Of Anger-EP
V/A-Illiterate-LP/FINAL CONFLICT-CD
Trustkill-#3-zine

SUZANNE BARTCHY

SIR BALD DIDDLEY-LP/LEATHERFACE-live-LP
V/A-Shut Your Face Vol 1-EP/SINKHOLE-EP
BAD RELIGION-Generator Demos-EP
V/A-Estrus Cocktail Companion-box set
TEENGENERATE-No Time-EP
THE MAKERS-All Night Riot-LP & live
BRENTWOODS-Fun In South City-LP
V/A-Locked Into Surf Vol 1-LP/VULCANEERS-45
REGISTRATORS-Girl Girl Girl-EP
SPIDER BABIES-Stop Messing Around-EP

LALI DONOVAN

COP OUT-live/GUZZARD-live
TRAVIS CUT-Had A Gun-45/CAFFEINDS-EP
THE MAKERS-All Night Riot-LP
ELECTRIC FRANKENSTEIN-E.F. Theme-45
AGAINST ALL AUTHORITY-Above The Wall-CD
G.I.S.M.-Nth Nightmare-CD/SPAZZ/CDFL-split EP
JACKKNIFE-Real Folk Blues-10"
BORIS THE SPRINKLER-8 Testicled...-CD
CRYIN' OUT LOUDS/MOTARDS-split EP
CRIPPLE BASTARDS-Frammenti Di Vita-EP

KARIN GEMBUS

HELLNATION-Cancer Ornament-EP
J CHURCH-My Favorite Place-EP
V/A-Illiterate-LP
HELL NO-Superstar Chop-EP
NED KELLY-live
HEGOAT-EP
THE MAKERS-All Night Riot-LP
MAN OR ASTROMAN?-Inside The Head-EP
BLAGGERS ITA-Thrill Her With A Gun-45
LARM-Extreme Noise Terrorism-EP

CHRIS HARVEY

BRENTWOODS-Fun In South City-LP
GROOVY GHOULIES-Born In The Basement-CD
SIR BALD DIDDLEY-What's In Your Fridge-LP
TEENGENERATE-No Time-EP
V/A-Estrus Cocktail Companion-box set
V/A-Blood Orgy Of The Leather Girls-LP
REGISTRATORS-Girl Girl Girl-EP
THE SQUARES-Ain't Lovin You Baby-EP
VULCANEERS-Last Call-EP
V/A-Festive Bunting-EP

MICHELLE HAUNOLD

THE MAKERS-All Night Riot-LP
WRETCHED ONES-EP/SPIDER BABIES-EP
MAN OR ASTROMAN?-Inside The Head-EP
JOHNNY BRAVO-She's Been Around-EP
CRYIN' OUT LOUDS/MOTARDS-split EP
PEBBLES-You Can't Sit Down-45
TEENGENERATE-No Time-EP
THE SATANS-Get Off My Back-EP
V/A-Estrus Cocktail Companion-box set
MR SUAVE-They Call Him...-EP

CAROLYN KEDDY

V/A-Destroy All Mediocrity-LP & 10" & 7" & CS
V/A-Star Fuck-EP/THE MAKERS-LP
REGISTRATORS-Girl Girl Girl-EP
V/A-Blood Orgy Of The Leather Girls-LP
MR SUAVE-EP/ACTION FAMILY-EP
BRAINBOMBS-Live Action At Rock All-EP
CRYIN' OUT LOUDS/MOTARDS-split EP
BIG DRAG-Gotta Let Me Go-45
THE GRABBERS-The Way I Am-CD
CHERUBS/SLUG-split 45

RAY LUJAN

MCKRAKINS-What Came First-CD
SWINGIN UTTERS/SLIP-split 45
TRAVIS CUT-Had A Gun-EP
J CHURCH-My Favorite Place-EP
SWINGIN UTTERS-live/Avail-live
BUM-Shake Town-LP/SINKHOLE-EP
ZOINKS-Soap Factory-EP/BRENTWOODS-LP & live
JOHNNY BRAVO-She's Been Around-EP
V/A-The Best Punk Rock In England, Son-CD
LEATHERFACE-Live-LP

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TOP 10

Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), or CD-only release. We no longer review tapes.

TIMOJHEN MARK

CRIPPLE BASTARDS-EP/DISRUPT-LP
PIG PILE/BABY SILVERSKINS-split EP
SPAZZ/CFDL-split EP
CROM/DESPISE YOU-split EP
FISHSTICKS-Mr-T-EP/G.I.S.M.-CD
BORIS THE SPRINKLER-CD
SOTTO PRESSIONE-EP/MAKERS-LP
COP OUT-live at Fiesta Grande
TEENGENERATE-No Time-EP
V/A-Hardcore 93-LP/WRETCHED ONES-EP

SMELLY MUSTAFA

UNHOLY SWILL-The Pits-EP
COWSLINGERS-The Cowboy Way-EP
WRETCHED ONES-Nice Guys Finish Last-EP
NO EMPATHY/LUNKHEAD-split EP
THE TRIGGER HAPPY BAND-EP
CHERUBS/SLUG-split EP
SPAZZ/CDFL-split EP
PACHINKO-Who Saved Pachinko-5"
COCKNOOSE-Invader #1 Must Die-45
REAR ADMIRAL-Up Y'oars-EP

NEIL NORDSTROM

CROM/DESPISE YOU-split EP
RUSTLER/SWINDLE BITCH-split EP
MASSKONTROL/HEARTLINE-split EP
DISRUPT-Unclean-LP
LARM-Extreme Noise Terrorism-EP
AGATHOCLES/M.I.T.B.-split EP
FISHSTICKS-Mt T-EP
CRIPPLE BASTARDS-Frammenti Di Vita-EP
SPAZZ/CDFL-split EP
MORBID ORGANS MUTILATION-EP

JEFF RANDOM

ACTION FAMILY-I Feel Fine-45
THE MAKERS-All Night Riot-LP
VKTMS-LP
V/A-Blood Orgy Of The Leather Girls-LP
CRYIN' OUT LOUDS/MOTARDS-split EP
BRENTWOODS-Fun In South City-LP
MIDDLE CLASS-Blueprint For Joy-CD
V/A-Estrus Cocktail Companion-box set
ELECTRIC FRANKENSTEIN-E.F. Theme-45
SPIDER BABIES-Stop Messing Around-EP

BRUCE ROEHRS

WRETCHED ONES-Nice Guys Finish Last-EP
COCKNOOSE-Invader #1 Must Die-45
ELECTRIC FRANKENSTEIN-E.F. Theme-45
THE QUEERS-My Old Man's A Fatso-EP
SAD SOCIETY-Nothing To Do-45
TEENGENERATE-No Time-EP
DISTORTION-EP/SPIDER BABIES-EP
THE MAKERS-LP/VIKINGS-45
REGISTRATORS-Girl Girl Girl-EP
SPENT IDOLS-Throw It Away-45

KEN SANDERSON

THE MAKERS-All Night Riot-LP
DISORDER-Pain-EP/SOTTO PRESSIONE-EP
LARM-Extreme Noise Terrorism-EP
V/A-Hardcore 93-LP/Fiesta Grande-live
V/A-Estrus Cocktail Companion-box set
V/A-Locked Into Surf Vol 1-LP
HYLKIO/URBAN RIOT-split EP
QUEERS-EP/REGISTRATORS-EP
SPAZZ/CDFL-split EP
V/A-Insult To Our Freedom-LP

JON VON

SPIDER BABIES-Stop Messing Around-EP
THE MAKERS-All Night Riot-LP
TEENGENERATE-No Time-EP
THE SATANS-Get Off My Back-EP
NY LOOSE-Green Light-45
REGISTRATORS-Girl Girl Girl-EP
GROOVY GHOULIES-Born In The Basement-CD
YUM YUMS-Girls Like That-EP
PEBBLES-Can't Sit Down-45
BUM-Shake Town-LP

TIM YOHANNAN

CRYIN' OUT LOUDS/MOTARDS-split EP
DISORDER-Pain-EP/VIKINGS-Savage-EP
THE MAKERS-All Night Riot-LP
VANILLA ROCKET FLESH-EP
V/A-Locked Into Surf Vol 1-LP
SPENT IDOLS-Throw It Away-45
PARKER BROTHERS-I Hate-EP
REGISTRATORS-Girl Girl Girl-EP
V/A-Watch For Me Girl-10"
V/A-Punks Step Up-EP/BRENTWOODS-LP

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Lance Hahn
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Chuck Trend
John McLeod
Barry Lazarus
Scott Bonar
Mark Andersen
Chris Hall

ZINE COORDINATOR

Tim Yohannan

Mel's
Maximum Faves of '94

Smelly Mustafa

1. FAXED HEAD - Tire EP
2. CRUTCH - Disgruntled Employee 7"
3. SPAZZ - Dwarf Jester Rising LP
4. THOMAS JEFFERSON SLAVE APTS. EP
5. ICKY BOYFRIENDS - Cuckoo EP
6. PREHENSILE MONKEY TAILED SKINK - I Am A Gorilla EP
7. PECKER TRACKS - Kamode EP
8. TED BUNDY'S VOLKSWAGON - Baker 2xEP
9. GODHEAD SILO - The Scientific Supercake LP
10. JELLO BIAFRA w/ PLAINFIELD 12" EP

Suzanne Bartchy

1. JAWBREAKER - 24 Hour Revenge Therapy LP
2. SCREECHING WEASEL - How To Make Enemies...
3. RIP OFFS - Got A Record LP
4. NOFX - Punk In Drublic LP
5. SCREECHING WEASEL - Suzanne Is Getting Married 7"
6. MAN OR ASTROMAN - Destroy All Astro-men LP
7. V/A - The Estrus Cocktail Companion 3x7" boxed set
8. THE MAKERS - The Devil's Nine Questions 10"
9. TRASHWOMEN - Live At The Purple Onion LP
10. PHANTOM SURFERS - Racetrack... LP

Mel Cheplowitz

1. JAWBREAKER - 24 Hour Revenge Therapy LP
2. WOOLY MAMMOTH - Sparkle EP
3. PLOW - Dance/Timmy Is An Arsonist 7"
4. INCREDIBLE FORCE OF JUNIOR - Greatest Thing 7"
5. CUB - Your Bed 7"
6. BLAH/BRISTLES split EP
7. RED NUMBER NINE - Mary EP
8. FONDLED - Cotton Candy EP
9. THE PHUZZ - This Punk Called Rock EP
10. BUBBLE BOYS - Plastic Earwax 7"

Ray Lujan

1. WESTON- A Real Life Story LP
2. RANCID - Let's Go LP
3. INCREDIBLE FORCE OF JUNIOR - Greatest Thing 7"
4. V/A - Shreds Volume 1 CD
5. PUNCHBUGGY - All Nite Christian Rollerskate CD
6. FOUR POINT STAR - Stranger's Ways 7"
7. BIKINI KILL - Pussy Whipped LP
8. MOIST - Six Under Three CD
9. NOFX - Punk In Drublic LP
10. EGGPLANT - Sweet Anarchy EP

Carolyn Keddy

1. BUNNYBRAINS - Live Dead 1, 2, 3 cassette
2. BUNNYBRAINS - Bunny Majick LP
3. OBLIVIANS - Call The Shots 7"
4. NEUTRAL MILK HOTEL - Everything Is... 7"
5. PREHENSILE MONKEY TAILED SKINK - I Am A Gorilla EP
6. MOTARDS - I'm A Criminal 7"
7. MONOSHOCK - Soledad 7"
8. CORDUROY - Overhauls 7"
9. V/A - Here's To The Losers, a Storeroom Compilation CD
10. BRAINBOMBS - Genius And Brutality Taste And Power LP

Mike Millett

1. CORDUROY/MEICES split EP
2. THE GITS - Enter The Conquering Chicken LP
3. JALE - Dream Cake LP
4. J CHURCH - My Favorite Place 7"
5. KICKING GIANT - Alien ID LP
6. RAINCOATS - Extended Play 10"
7. RED NUMBER NINE - Mary EP
8. SHELLAC - At Action Park LP
9. TINA AGE 13 - Butterfly/Pile 7"
10. WAKE OOLOO - Hear No Evil CD

Neil "Shabadoo" Nordstrom

1. HAVOHEJ - Dethrone The Son Of God CD
2. SPAZZ - Dwarf Jester Rising LP
3. CAPITALIST CASUALTIES/MAN IS THE BASTARD LP
4. FLOOR/SPAZZ split EP
5. LUZIFERS MOB EP
6. APARTMENT 213 - Vacancy EP
7. DYSTOPIA - Human = Garbage CD
8. VOORHEES - Spilling Blood Without Reason LP
9. UNWISE - Worth Of Existence LP
10. CRIPPLE BASTARDS - Life's Built On Thoughts EP

Ken Sanderson

1. JAWBREAKER - 24 Hour Revenge Therapy LP
2. MAN IS THE BASTARD/CAPITALIST CASUALTIES LP
3. BORN AGAINST/MAN IS THE BASTARD split 8"
4. DEATHSIDE - Will Never Die 7" & split CD w/ CHAOS U.K.
5. RIP OFFS - Got A Record LP
6. UNIVERSAL ORDER OF ARMGHEDDON - both 12" EP's
7. THE MAKERS - Howl! LP
8. GLOOM - Speed Noisehardcore Rags 7"
9. PHANTOM SURFERS - Exciting Sounds Of Model Road Racing LP
10. SCHLONG - Punk Side Story LP

Ayn Imperato

1. NEUROSIS - Black 7"
2. 7 YEAR BITCH - Viva Zapata LP
3. OFFSPRING - Smash LP
4. MDM - Take What You Can EP
5. BIKINI KILL - Pussy Whipped LP
6. LITMUS GREEN EP
7. SPAZZ - Dwarf Jester Rising LP
8. SPOILED BRATS/BUTTAFUACO split 2x7"
9. THE GITS - Enter The Conquering Chicken LP
10. D.I.R.T. - Scent Of The Kill 7"

Last Will

1. GUIDED BY VOICES - Bee Thousand LP
2. RANCID - Radio Radio 7"
3. BLOODTHIRSTY BUTCHERS - Silencer 7"
4. BOYRACER - More Songs About Frustration And Self Hate CD
5. ROCKETSHIP - Hey Hey Girl 7"
6. BULLDOZER CRASH - Today Will Be Yesterday So Soon 7"
7. DELIGHTFUL LITTLE NOTHINGS - Over Us 7"
8. FLYING SAUCER ATTACK - Everywhere Was Everything 7'
9. BELREVE/GUIDED BY VOICES split 7"
10. CAROLINER/EEYORE ASS GUZZLER split 7"

Devon Morf

1. BORIS THE SPRINKLER - Grilled Cheese 7"
2. DOC HOPPER - Aloha LP
3. DROP DEAD LP
4. EARTH CRISIS - Firestorm EP
5. GAIA - Kick Up Ass CD
6. HELLBENDER CD
7. HICKEY - Them Vs. Us EP
8. LAZY SUSAN - Pinwheel EP
9. OTTAWA/JIHAD split LP
10. PROPAGANDI/I SPY split 10"

Tim Yohannan

1. TEENGENERATE everything!!!
2. HEAD - Street Level Assault 12" EP
3. QUEERS - Suck This LP
4. RIP OFFS - Got A Record LP
5. OBLIVIANS - Call The Shots EP
6. STITCHES - Sixteen 7"
7. TRASHWOMEN - Spend The Night With... LP
8. FONDLED - Cotton Candy EP
9. SPOILED BRATS/BUTTAFUOCO split 2x7"
10. LIME CELL - We Need A Raise EP

Bruce Roehrs

1. QUEERS - Shout At... LP
2. DEVIL DOGS - LBMF 7"
3. WRETCHED ONES - Nice Guys Finish Last EP
4. BRISTLES - Generation Annialation EP
5. SWINGIN' UTTERS/U.K. SUBS split 7"
6. STITCHES - Sixteen 7"
7. SUBMACHINE - Sex Deterrent 7"
8. ANTISEEN - Hell 10"
9. TEMPLARS/OXBLOOD split EP
10. FONDLED - Cotton Candy EP

Matt Average

1. ASSFACTOR 4 - Smoked Out EP
2. STRAWMAN - Shoot Me Up 12" EP
3. BOMBRAID - Elegies From A Closed Chapter EP
4. HOMO MILITIA/FORCE MACABRA split EP
5. OTTOWA/JIHAD split LP
6. MOHINDER everything
7. SCRAPS - Dismantle The Machine One Cog At A Time CD
8. HONEYWELL LP
9. VANILLA - In This Case EP
10. MOUTHPIECE - What Was Said CD

Jon Von

1. FALL OUTS - Sleep LP
2. QUEERS - Beat Off LP
3. HUMPERS - Journey To The Center Of Your Wallet LP
4. TRASHWOMEN - Spend The Night With... LP
5. SPIDER BABIES - I'm Dead 7" & Hey Baby 7"
6. TEENGENERATE - Sex Cow/Bad Boy 7"
7. VINDICTIVES - Party Time For Assholes 2x10"
8. SPOILED BRATS/BUTTAFUACO split 2x7"
9. HEADHUNTERS - It's My Tribe/Here We Go 7"
10. BASEMENT BRATS - Tales From The Basement LP

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Also, either new, extremely worthwhile, or both!:

Huggy Bear "Weaponry Listens to Love" LP/CD (KRS) - This ROCKS. Wish them well...	*6.00/8.00*
Rice "Fuck You This is Rice" LP/CD (Lookout) - Brutal Release...Intense and AWESOME	*6.00/8.00*
Maximilian Colby 7" EP (Nervous Wreck Kids) -> awesome VA band...slow, fast, exploding, and emotional	*2.50*
1.6 Band / Rorschach split 7" EP (Troubleman Unlimited) -> 2 great covers by 2 great bands	*2.50*
Car Bomb 7" E P(Buddy System/Carmelita) ->new from this strange chaotic/emoish band from TX!	*2.50*
Screeching Weasel "How To Make Enemies..." LP/CD (Lookout) - Their last LP!	*6.00/8.00*
Avail "Dixie" LP/CD (Lookout) - yeah! the 'rockingiest' band in the u.s.	*6.25/8.25*
Los Crudos "Injusticias Caen Como Pesadillas" 7" EP (Lengua Armada) -> repressed!	*2.75*

Lick your chops...coming when this comes out will be the punk rock compilation of your dreams. Try a massive d.i.y. comp with diverse bands such as the Geezers, Fat Day, Rye, Action Patrol, Rancid Hellspawn, F.Y.P., The Pist, Frail, Terveet Kadet, The Bollweevils, Bound, Fear of Reprisal, Stand Off, Portraits of Past, Los Crudos, Christie Front Drive, Qunicy Punx, Naked Aggression, Maximilian Colby, Dead Silence, Capitalist Casualties, The Showcase Showdown, Yah Mos, Death Side, Jim Jones Party Mix, Nations on Fire, Rancid Hellspawn, and others... Of course, the comp will be priced below 4.50, and of course, we may be lying about this whole thing (bands included) cause in punk rock, nothing is confirmed...nothing.

Ottawa / Jihad split LP (Abiology/Council) -> this is ridiculous...B-R-u-T-A-L...great lyrics, smash yr head	*5.50*
Born Against CD (Vermiform) -> combines their LP and 10"!	*8.00*
Born Against / Man is the Bastard split 8" (Vermiform) -> repressed!	*4.50*
Portraits of Past / Bleed split 7" (Ebullition) -> you must check this out....	*2.35*
Assfactor 4 "Smoked out" 7" EP (Old Glory) -> this is simply awesome; 9 songs, from S.C.	*2.50*
Mukilteo Fairies "Special Rites" 7" EP (Kill Rock Stars) -> 6 absolutely stunning songs	*2.75*
Rock Stars Kill comp LP+7"/CD (K.R.S.) -> w/ u.o.a., Tourettes, GIMCP, mukilteo fairies, etc...	*6.50/8.50*
Mohinder 7" (Gravity) -> they play super short, fast, and chaotic songs!	*2.50*
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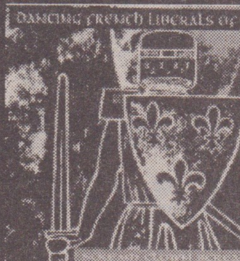

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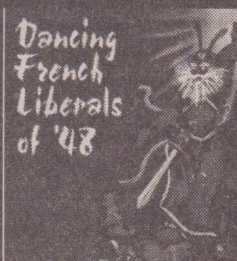

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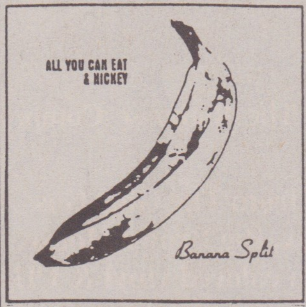
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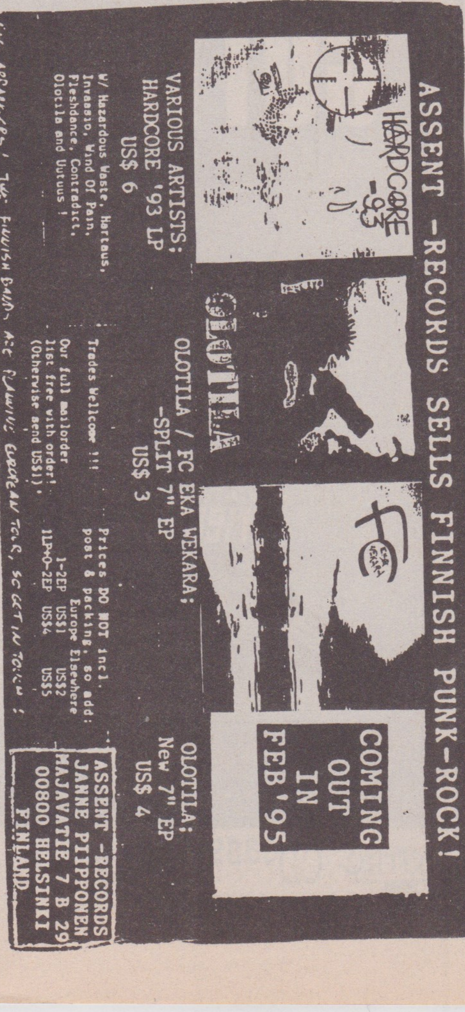
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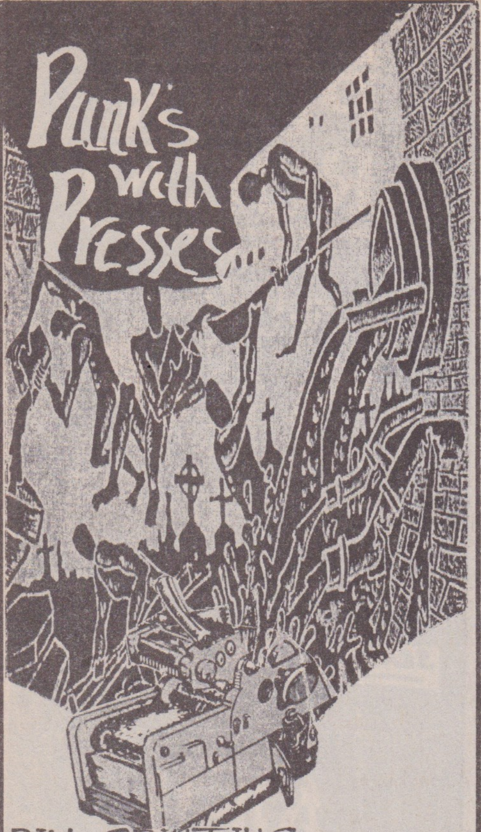

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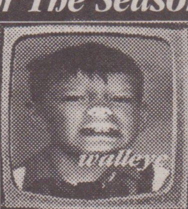

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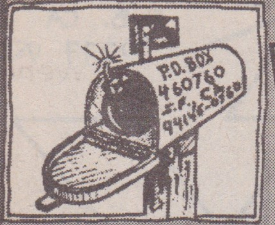


A Dear Maximum Rock n Roll,

I loved reading Rich Owens' letter (Dec 94). It's so good to hear a guy taking the horror of rape so seriously. But at the end of the letter he goes into a defense of working-class white-male rowdyism that might go too far. Rich, I grew up working-class and uneducated too. I got drunk a lot. But I never wanted to beat anyone up when I was drunk. That's not about being working-class, that's about being idiotic. The two don't always go hand-in-hand. You don't NEED money or college not to want to bash people. I'm sort of sick of working-class white guys (and working-class black guys in the rap scene) being let off the hook for being bigots and bashers. I know, Rich, your defense of a "fighting" lifestyle was not a defense of bigotry and bashing, but the "fighting" in that world often becomes that. Alarmingly often. I have the bruises to prove it.

Bill Dunmyer/ 718 Cayuga St/
Santa Cruz, CA 95062-2416

B Dear MRR,

I'm confused. What's with all this shit about what's punk and what's not? I thought the whole idea of punk was to be individual, y'know fuck the system and all that shit. They keep telling us not to conform to society's standards, but what people like Tim Yo are doing is creating their own little societies in which to conform. That goes against the whole original punk rock ethic. I think the most basic reason why anybody get really involved in the music scene in the first place is because we don't seem to fit anywhere else. I also always figured another important aspect of punk was to have fun. I don't feel like worrying if my new ad is punk enough or if my fucking DIY tape meets Tim Yo's standards. MRR is the largest part of the punk media. They are fucking themselves and the whole global punk scene over by worrying about what the definition of punk rock is. *Punk Planet* did a good thing by making an alternative to MRR. The new policies of MRR show how the minds of some of its people are closed. The whole point of punk fucking rock is to open minds. You Tim Yo are going against the idea of punk rock, not Alternative Tentacles or any of the other labels and bands you closed out of your zine.

Craig Teicher/ Scarsdale, NY

Dear Craig,

You certainly ARE confused! Stop worrying about what I think punk is and go about creating and supporting what you like. That is the whole point. I'm not trying to dictate what you should like, I'm merely covering the areas of punk that excite me. If I think something you like is shit, big deal.

And Craig, everybody has their limits of what they think is "punk," including you, since you think MRR is not "punk" because of its policies. Punk Planet covers what they think is "punk" and exclude some people. Every band, label and zine draws their lines. If one isn't willing to admit there are limits or definitions, or somehow indeed is sooo open-minded that they don't exclude, then you have a bunch of vague, non-critical jerks with minds "so open that anything can fall in it" (Magazine), in other words—hippies!!! Tim

C Dear MRR,

I'd like to thank you for airing Ben Weasel's column in the January '95 issue. It brought to light some very important issues that need to be addressed.

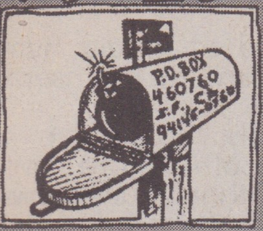
Subtitled "Fuck Homocore Chicago", his column makes an interesting observation about how certain key people in the scene are using their power to actively destroy everything that our founding straight male punk forefathers have fought for over the last decade. It took considerable bravery on Ben's part to show the truth as it really is, and he is to be applauded for it.

I have become increasingly fascinated with the phenomenon of the straight male, and have done considerable research into the genre. After spending about eight years in the scene, and pouring through countless back issues of MRR and *Panic Button*, I have come to some very startling conclusions. No, it's not The Bell Curve, but the significance of my findings should not be downplayed. The following excerpt from my upcoming report may startle you, but please keep in mind that this has been researched by an old school punk who reads MRR, and therefore must be absolutely true.

Violence among heterosexual males - is it genetic?

As we all know, punk shows have always had a tendency towards violence, with few exceptions. The largest contingent of attendees at these shows would undoubtedly fall under the "straight male" variety. Not to add to the growing hostility towards this much-maligned class of people, but according to my research, all evidence points to this conclusion. Straight males have remarkably higher instances of assault, rape, territorial posturing, testosterone poisoning, and general insecurity that leads to such behavior. It's not their fault - our cruel society doles out very strict roles for them, and nonconformity to those unwritten laws is met with the most hostile reaction. It is, therefore true, that they are indeed victims, and should be treated as such. To be a heterosexual man in 1995 - it's a bold statement, indeed!

While it may seem like cruel and unusual punishment to gear live shows towards queers and women specifically (and not the above mentioned subcategory), it is sometimes seen as the only possible solution. Barbaric behavior and thug mentalities among straight men only in-



crease the chances of a venue getting shut down, security being increased, and hostility plaguing our tightly knit scene. It is my conclusion that for a venue to survive in these trying times, the only plausible solution is to ban heterosexual males. Let them fight among themselves, amid a sea of moshers at an Offspring show. Of course, there's always going to be a few exceptions to the rule - outcast straight males with no sense of self-esteem or identity. They can hold our coats at the back of the club.

Please join me in my new year's resolution. Punk queers and women in '95 - keep our precious scene alive!

Thanks for the open-minded coverage.
Matt Wobensmith / San Francisco

d Dear Maximum Rocknroll,

This letter is in response to the interview of Los Huevos that you ran in the Dec 94 issue. In the interview one of your over-eager helpers changed a word that really altered the meaning of what one of Los Huevos said. Mid-point in the piece you folks have Ed saying "I pissed on Ben Weasel" when in fact he said "I pissed in Ben Weasel." As you probably know there is a world of difference in the two statements. To piss on someone implies hostility and aggression (that is unless you are pissing on the Diesel Queens). Now to pissing in someone is an act of affection that requires understanding, trust and love; so when Ed states that he pissed in Ben Weasel, I must emphatically stress that he does so because he adores Ben. Please print this letter and a retraction. Ed feels that his relationship with Ben is on the line and the rest of us in the band realize that we might need Ben to write us a promo-puff-piece when we sign to a major, like he did with his other pals Green Day.

Thanks for your understanding,
Scott S/ Los Huevos/ Sacramento, CA

E Beth,

I just read your column in MRR #140 and felt compelled to write. I could tell you, that you are too old, that you are out of touch with the scene and the kids, or I could tell you that this is the evolution of punk and that you can't accept change. But, I won't. I feel the same exact way that you do and I am only 21.

I can remember being a fucked up little kid at the age of 14, problems at home, problems at school, just never fitting in. Then one day I saw "Another State of Mind" on Night Flight, and I was ,like, "wow, these guys feel like I do". The lyrics were great, and the music kicked ass, from that point on, I was "punk".

So, throughout high school I was a punk rocker, I hated the preps, the jocks and the teachers. The only people I could relate to were the "losers".

Anyway, I started buying records and with each one I became more excited about punk. I mean the shit was inspirational to me, at that time in my life. I started going to shows ABC No Rio, Rock Palace and The Pipeline. "Holy shit this bands kicks ass." And so on.

Then after high school, I didn't go to college (not really anyway) I got this crummy job at a car wash. I work on the weekends so I found little time to go to shows, but each time I do go, I hate punk a little more. I started a band with the only punks around and each time we get to play out, I come home hating punk even more.

I don't know, maybe I'm just burnt out, or maybe punk rock burnt out on me. Throughout the years of playing and going to shows, I have met a couple honest, really cool and friendly people, but for the most part punk rock has become everything I hate. You see the same stupid cliques, you see punk rockers wearing $1.00 spikes all over their leather jackets. They got the boots, belts, bracelets and all the accessories. I just can't afford, to be in the scene.

I don't know how these white upper middle class assholes got into it, maybe MTV, maybe radio, maybe punk has just become more listenable and less threatening. Either way, the current state of it sucks. Sometimes I feel like all my time has gone to waste. I feel let down and I feel betrayed. But where am I gonna go? What am I gonna do? Punk is all I know. Where are they now!
just a few thoughts,
Aaron Obnoxious (The Bristles, Pogo Stick Records)/ 14 Woodland Rd/ Sussex, NJ 07461

F Dear Beth Johnston,

In response to what you wrote in MRR #140, you are not alone. Although I am only 21 years old, I've witnessed the "hardcore scene" in Baton Rouge (yes, there was one) getting snuffed out by "gun-toting gangster wannabes" and their "weekend rebel" girlfriends. Well, I guess I can't blame it all on them. The scene here died when Combined Effort, the main place for shows, closed about 4 or 5 years ago. Punks still hung out on Chimes Street until the "new breed" began creeping in. The punks either went yuppie, moved, or stayed home...and why not? Except for the bars on Chimes, there's really no reason to go out there anymore. My theory is that when Combined Effort was still around, it provided a convenient place for punks and new kids to meet. There's no longer a centralized place for that. All the new breed can do is stand around in groups, waiting for someone to do something stupid. It's the same every weekend. I think the problem is that they are lacking "role models",

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people like you and me who know what punk is really about, and a sense of purpose.

I realize that this is lowly B.R. that I'm talking about, but maybe Atlanta suffers the same problem. Maybe the question we should be asking ourselves is, "How can we get things moving again?" And don't worry about the rich kids tagging along. I dislike their involvement just as much as the next punk, but give them a maximum of 2 years, and they're gone. In the meantime, their parent's assets (money, cars, big house, etc.) could be quite useful to us "have-nots". Think about it,

Margaret/ 14426 N. Holly St./
Baton Rouge, LA 70819

G

Dear MRR and Adrian from Steilacoom, Wa.,

I am also a twenty-five year old punk. I began listening to the music and attending gigs in Los Angeles since my junior high years. I've been buying MRR consecutively for over a decade until' more recently, I've saved all my issues from #S on up. I just happened to go to a news stand and pick up the recent issue of MRR where I stumbled onto your letter. I understand your alienation because I have also felt it to a certain degree. When I was an adolescent, I went to gigs almost every weekend, but when I went to college at UCLA School of the Arts, I became so involved with studying and art making that I no longer had time to attend shows, or even read the fanzines. I am currently out of school working to make money, working on art, showing and even selling my work. Like you I also feel as though I want to do something with my life. Most of the bands I was into broke up and the venues have been closed for years. I attend gigs once in a while to see old bands that are still around such as Youth Brigade. I sometimes feel old and out of place when I go to shows these days, but I've been around and listening to this music for a long time. I feel that I belong at shows as much as they do, and why shouldn't we old folks be there. I have that punk attitude still, I don't think I'm as forward as I was when I was younger but I still believe in me and I still take the fuck you attitude to a lot of things, maybe not as much as I used to. When I see these kids I think they were in kindergarten when I was going to shows, dying my hair pink and getting into the pit, yet I'm glad these kids are the way they are. I see them and I smile because I see myself and my friends twelve years ago having the kind of fun and feeling the kind of energy they now feel. This is their time, I had mine, I'm proud of the days in the early to late 80's, I'm proud of my current life too, and besides who said you can't be punk and still make a worry fulfilling life for yourself anyway. Now is probably the best time of those kids lives, and I hope that energy, that feeling of being a youth is as special for them as it was for me. Sincerely,

Hina Fagu

h

Oi!

This letter is to the "Thieving Gypsy Bastard" letter in MRR #140. Keep in mind that I am an anti-racist activist and far from being a fascist sympathizer (in fact, they have death warrants out on me...), but "Gypsy" has gone through a lot of trouble to misrepresent the skinhead subculture.

First off, skinheads are a TRUE subculture, thus individuals are allowed to have differing views, there is no "politically correct" set of skinhead views. This in mind, extremist politicians, Left or Right, are quickly run out of the scene.

Secondly, skinheads in general always were and are very patriotic, though nazis WERE usually very rare (our culture is rooted in Jamaica and South London). Due to media hype this last statement has sadly changed.

Most likely the people at BitzCore and M.A.D. are more open-minded than your narrow, ultimately divisive politics allow you to be. They appreciate good music for what it is, and can look past petty differences. They support the scene in its diversity of thought, while you wish to censor all those you disagree with.

"Gypsy" also conveniently left out the fact that Link (and now Dojo) released tons of ska under the "Skank" imprint. And gee whiz Beav, isn't ska (gasp!) BLACK music?!

And if Cock Sparrer are nazis, so were the Sex Pistols who toured with Skrewdriver (as did Motorhead), hell, for that matter Generation X played a gig or two with them as well! Maybe Billy Idol is a nazi...

"Gypsy," I have a question for you: the Angelic Upstarts are very patriotic, does that make them fascists? Take your time and don't forget "Rock Against Racism"...

"Gypsy is most likely nothing more than a suburban rebel with fascistic tendencies crawling around in the closet of his mind...

H.C.S. Dominick/ New Brunswick, NJ

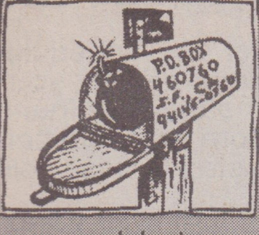
P.S.-Giving credit where it is due: Close Shave have been closet nazis for a long time.

i

MRR,

In issue 140 you printed a letter by "A Thieving Gypsy Bastard". He accused many bands and record labels in the UK Oi! scene of being racist/ fascist. Since I've met and/ or correspond with some of the people mentioned I thought I'd shed some light on his allegations since most of them are false.

First off, he criticized you for running an ad for Helen Of Oi! Records. Bob from Helen Of Oi!, besides running the label, also does a mailorder list for rare and out of print Oi! releases. That's why he had the Skull-



head record mentioned. You can also find anti-fascist Oi! stuff by bands like The Oppressed but somehow he neglected to mention that. Certainly none of the Helen Of Oi! profits are being funneled to organizations like the BNP or the National Front. I Think it's very safe to say Bob's not much of a racist considering one of his latest signing is NYC Oi! band Vibram ($ who have a black bassist. Helen Of Oi! did release a single by Close Shave and they, along with Condemned 84 have had members in the past that were into right wing politics. While I don't condone this at all (I certainly wouldn't play in a band with any fascist bastards) I will say that neither band has promoted racist or fascist ideas in their music and they've both turned down opportunities to play Blood & Honor and White Noise gigs. Decide for yourself. I interviewed with them in other zines. In one (Finland's Skinbeat) they were asked for their opinions on racism. Colin, their bassist simply replied "It's stupid" Kev, their singer, also made in clear that he wasn't interested. In fact, I've heard that P-28's original drummer was in Anti - Fascist Action. They just want to make music and have no interest in political matters at all. The thing that made me laugh hardest, however, ware his libelous attacks against the Business and Cock Sparrer. The Business played their first ever US show in NY back in August. A multi racial assortment of 500 skins and punks turned out to see them. The band spent a lot of time chatting with their fans both black and white (not to mention a lot of time at the bar!). That plus the fact that they've played gigs organized by M.A.D in Germany and the SHARP oriented Skoink Productions in Belgium is good enough for me. And everyone who's accuse Cock Sparrer of playing nazi gigs must be on crack or something. Total garbage! In closing I just want to say that despite all the slander it's had to face since the Southall Riot, Oi! is getting stronger by the day both in the US and in Europe. A lot of us are working hard to keep our house in order and not let extremist politicians spoil the party like they did in the 80's. Also, any punks out there into Oi! Skinfully yours,

Perry/ *Carry No Banner Fanzine*/ PO Box 6348, Evanston, IL 60204

Dear Tim & MRR,

I'm writing to you because there's a lot of questions in my head, concerning the Sound Bite House free spit 7", that need answers. First of all, I think their project is a great idea, a good way to distribute records. The easiest way for people not to feel frustrated of spending $4.00 US (in Canada) on a single that you thought would be in your range of taste because of the review or the title or even just it's look. With the free 7", if you don't like the record, you don't and that's it! I've been doing a radio show here in Sherbrooke for 4 years now, and when I first saw the ad in MRR, I have the number on the air. A lot of people called and got a free 7". They were happy to be able to get a free record. Since then, three 7" were given away, and the last time they send the record directly to me for free distribution. It's easier that way, since most of the people here speak French, the SBH people we're having difficulty getting the right address. So they decided to send me 100 copies that I would give away at gigs for them.

In another point of view, it's really a punk thing to do. What is the thing punks hate the most? Money, and what people are doing and being with it. Example: Why we have to pay more in Canada, because the economy is different and the shipping cost higher. For us, $4 US is around $5.60 Can. And by the way, every time I see an ad saying $3 in USA and $4 in Canada, it makes me mad because it doesn't cost $1 more for shipping, the worst is when They add like $4 for an LP to ship it here, but that another subject. With SBH, everybody gets the same thing for the same amount=nothing. If you liked the record, you send what you like, and you decide what you want to send. Choice to the people.

So where do I want to go with all that? When I heard that you wanted to refuse the next ad, I ask myself why. I talked to SBH and I got their version of the story. Now I would like to have your side of the story. Hey, I'm a fair guy in a way. So why you want to stop running the ads? Is it because you don't understand their point of view? Because you don't accept it? Because it's different than yours because you don't trust them, since people are always non-trusting when someone gives something for free? I really would like to know.

By the way, the review of their 7" is total shit considering the quality of the record. Saying that the person understands why they giving it away because it's the only way to get rid of them because it's so bad, for me is just a poor judgment. Personally, I think it's one of their best efforts yet and Negative Reaction is a really good band and I'm not the only one to think that way. But in a way, taste cannot be discussed, but lack of judgment can.

What I like, is that they do something new. Every little band can release a 7" and put an ad and ask $ for it. And after they're hoping to get signed by a major, and it's happening as I speak, even by bands who are supposed to be real punk; I know that I'm not telling you something new. In a way SBH prove to be what they say they are by doing something new, something different and far from the system used by the nice and happy capitalist cut throat. I have to admit that I'm against the

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decision of not running their ads anymore, and even if I know that it's your mag, and even if you don't like what they do (if that's the reason), for me it's against the fundamental ideology of punk (if that exists) to refuse something that is different from our point of view.

I really hope you are going to answer my questions or at least express your point of view. I always respected MRR and I hope it will not change. Thank you,

Michel Alario/ 221 Dufferin #209/ Sherbrooke, PQ/ Canada J1H 4M3

P.S. By the way, I saw in a regular and commercial magazine how to do a record by yourself and how to do an independent distribution, and how It does a good demo to send to big record label. If everybody's doing It, it's not punk anymore!

Dear Michel,

It's news to me that we're not running Sound Bite House ads anymore. As far as I can recollect, there was an ad about 6-8 months ago that didn't get run because I never received an ad reservation for it. The guy from SBH called up, all pissed off because his ad didn't run. I told him that I had no space left, but would run it the following month. And I believe they did send in an ad after that.

I have no problem with running their ads or with their approach, which I think is cool and hopefully others will try it. That's why we ran the interview with them a while back.

But I do get the feeling that there's almost a religious fervor and paranoid feeling to their approach, that 'our way is the only way and anybody who says different is the enemy.' Maybe it's not that way, but it's the attitude I've gotten from them and from other 'fans' of theirs who have called up recently. There's a desperate 'shoot first and ask questions later' approach, and even your letter smacks of that a little. You start by asking for my side of the story, but by the end you've already made the assumption that what you heard is correct.

As for the review, it is a matter of opinion, purely subjective. Though I didn't write the review, I found the record to be pretty mediocre. But that's just one person's opinion.

Hope that calms your fears, and raises some questions. Tim

Dear MRR,

You've had two letters in recent issues saying how labels have ripped bands off, the labels being "Lost and Found" and "Boss Tuneage."

Luckily we've been ripped off by both of 'em at the same time, and then called cunts for the privilege. Lucky old us! Smoke pot, fuck shit up.

Goober Patrol

Hey, Maxi—

Your "How to Put On A Show" series covered stuff pretty well, but it did leave one vital issue untouched—Time Management.

Especially if you're running a mid-week, all-ages show, chances are you will be facing a hard deadline time for shutting it down and vacating the premises. Curfews suck, but they're a reality that must be reckoned with. So you need to plan out a schedule for starting times and shut down times for each band on your roster, making sure to allow 15 or 20 minutes between each group for set-up. Be sure to give yourself at least a 15 minute cushion of "blank time" before your absolute deadline for unexpected shit that happens during the evening, if possible. There's nothing worse than having to pull the plug on headliners because time has expired.

It is important to stick to the schedule that you make. For example, if you run 4 bands in a show and each one of the openers slops over the scheduled time just 6 minutes each, you'll find yourself nearly 20 minutes in the hole before the headliners even take the stage. This spells trouble.

Through the School of Hard Knocks I've discovered something, and I'd like to pass along the secret to you: It's a universal truth that every band would like to play longer than their allotted time slot. If you tell them "just time for one more song," they'll play two—every damned time, I guarantee it. So exactly 8 minutes before you want a band's butts off the stage, you tell them "Five more minutes."

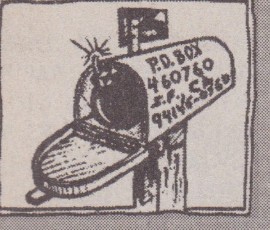
They'll talk among themselves, slash their set list, play two songs, and think they're getting away with something. And you'll stay on schedule and won't have to fuck over your headliner's time allotment.

If you're in a band, pretend you didn't read this.

T. Chandler/ PO Box 136/ Corvallis, OR 97339

Greetings and salutations punk comrades!

"Complete sincere humility..." and so Mykel labels the Rancid Boyz. Personally I like their music just like I liked Operation Ivy. But geez they do act like a bunch of snots. They played this town at the Electric Ballroom, a large venue that only opens for the purpose of money making or promotional shows. They have jock boy security, a big stage to keep the "audience" away from the rock stars, and a high priced bar. So the kings of punk, Rancid and the Offspring, take the stage at the punk rock price of $10 big dollars. Of course it's worth it, right? I mean the security keeps us from getting out of hand and scaling the tower high stage to dance with the band. We get to sweat and get crushed at the stage or stand twenty meters from the stage to avoid the ocean sized "mosh" pit filled with grunge kids and poser punks who've never heard of any bands besides Black Flag and



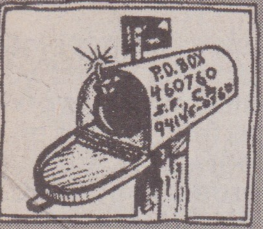
the Misfits. This is real punk rock, right? I really don't care, except that if they are going to claim punk, why not act like punks? If I wanted to read about how down to earth that guy from Epitaph is, or how completely sincere "punks" doing $10 dollar shows (with a band doing the music aw-ards by the way!) are, I would read Spin.

I read Maximum Rock'n'Roll for punk. Don't give me that, "Well who are you to define the enigma of punk" bullshit. Labels are labels for a reason. There is a certain ethic to what punk is that's what we are in it to promote. If you're not into it, get out and don't claim it anymore...it's simple. Instead, people have to keep claiming to be punks. Bill Idol says, "I'll always be punk." OK, whatever you say Mr. Rebel Yell! ...By the way it is sorta funny that at the same time Rancid and the Offspring were doing the big rock concert at the Electric Ballroom...the Queers were doing a five dollar show at the Mercury Theater, booked by a local duo of teenage deviants...Malt Liquor Productions. The same kids who brought Mykel Board to Knoxville to perform. (He was actually pretty funny and besides the fact that I was drinking Jack Daniels from a coffee cup and was pretty drunk, I thought he was not nearly as evil as everybody claims. Plus he was selling his underwear!). Not to beat the issue into the ground and it is pretty petty to keep harping on it, but I wonder how much it would cost to get the "sincere" guys in Rancid to do a show here for a bunch of punk kids...instead of some booking agent out to make money off everybody s/he can! Maybe in the past...but not anymore. I think the hint can be found in OpIV lyrics (!) ... "what was once rebellion is now clearly just a social set, or are you just upset because your own social clique has left, leave and you know why cause I know that someday I will too, but I won;t burn my bridges and be just another jaded fool..."

I guess they aren't burning those bridges! And I guess I am just another jaded fool. OK, enough of that... Although no one like to claim it, I think that punk is in and of itself a political counter culture. If it is nothing more than acting stupid and reacting without thinking then fun is the only point, and you have no room to bitch about the hippies or cops do you? Personally, I think independence and DIY lifestyles are very political. Maybe in bigger cities with established scenes you get sick of activist groups preaching, and I think maybe there is a party line to just about every slant... But don't use that to judge a good idea! What's so wrong with wanting to live in a world based on participatory economics and not have pigs kicking your head in for making eye contact with them? If you think we are not capable of cooperating without the "gifted" politicians and the law and order of hierarchical power and coercion... then let me ask you something...what's the point in caring? I mean why even be into punk?! Why not just adopt nihilism as your platform and commit to doing whatever it takes to get money and position before you eventually die?! Or adopt some liberal patriotism and believe in the system, go vote for your democratic paladin playing the traditional role of "good cop." Play the role that has been reserved for you as a weight to keep the scales balanced... to keep the flaps on both "wings" down and driving us straight into the ground. You be left wing and you be right...you be PC... and you be anti-PC... construct your philosophy around reaction. Why try right?!

Someone once wrote that people who call themselves anarchists haven't really thought about what that would mean...that we wouldn't be able to buy "our precious spraypaint" under the "chaos of anarchy." Ah the regimented mind at work! People who "call themselves anarchists" are not advocates of chaos and disorder. Those people who don't understand anarchy thinks it is government which provides us with...structure, that without it controlling us we would rape and murder each other and steal...isn't that what is happening now anyway?! How would breaking down the walls which let rich fucks live in castles, and thousands (like a lot of punks) working and "goodness" can only come "through god." That without religion we are just heathens who have no morals or sense of "right" and "wrong." When I talk about anarchy I am not yakking about some utopian society where we all live in peace and dress the same on Moon Base 7. Nor am I talking about some road warrior society where social Darwinism is the order of survival. It is simply direct democracy, or any other "system" which meets the loose criterion of an anarchy... which is the belief that choices are freedom, that coercion and force and hierarchical social relationships and market economies and military and police threat and use is all unnecessary. (For those scoring at home, I can't spell worth shit and I am sure MRR shitworkers hate people who type in all caps!)

There is no master plan or blue print for anarchy...so don't judge all of us just because some dogmatic "anarchists" are picketing porno shops or yelling at you for wearing leather or spewing off some "party line" and a blue print for the free society. Just like people claim punk...a lot of what Mykel Board and Ben Weasel say (write) which offends so many PC people is just a reaction against what they feel is a bunch of snots limiting their choices... they would be right. But don't overlook the fact that when I read Mykel's thoughts on the Stonewall march he has a distinct anti-authoritarian perspective! Weasel may be Mr.



Anti-PC, but there is a lot of anarchist slants to his ideas simply as a punk rejecting corporate control over our music. All I am trying to say is that punks, hippies, PC, anti-PC, vegans, meat eaters, womyn, men... we need to look at the bigger picture that effects us all. Instead of telling the world to fuck off...maybe we could at least try to live without centralized power structures... come on let's just try it! Please? How bad could real freedom be? Would we really want to kill each other if we worked for ourselves not for money and we had access to whatever we needed...I would like to drink beer and contemplate the meaning of life after working for nothing but other people and me without bosses and where I had equal say in every aspect of my life, my work, and my beer! Lets just do it and if we murder and kill and rape, well how different would it be from right now anyway?!!!! Just a thought.

J@son / 1116 White Ave #C-3 / Knoxville, TN 37916 / Earth.

N

Dear MRR Staff & Readers,

We are members of a hardcore/punk D.I.Y. collective called "Isra-Hell" here in Israel, and want to make some comments regarding the letter of Danny Lev-ran (MRR #138).

His stupid racist and xenophobic remarks just show us how good the Israeli nationalistic brainwashing works on people, and helps them develop extreme Zionist views which perpetuate the repression upon Palestinians and the militarization of the society, just to name a few of the achievements. His simplistic and one sided view of the whole Israeli/Arab-Palestinian conflict isn't new to us, as lots of extreme right-wing groups such as "Kach," "Kahne Hai" and "Moledet" use any opportunity available to propagate it, and even less ideologically motivated, common people can relate to them. "Yeah, we Israelis are just poor victims of the mean Arab people, we want to live in peace but they just won't let us"—how many times have we heard this bullshit in our homes, school, & the media? Not that the other side of the coin is much more accurate—you know, the "Israel is always the aggressor" type of pseudo-revolutionary analysis that appears in the radical press/media. But in this case we all think that Joe Donohoe's comments and Joe Sacco's "Palestine" comics are without a doubt a much more accurate reflection of the whole conflict, in contrast with Danny "We're too kind with our enemies" Lev-ran and his judeo-nazi pals views.

We want to let people abroad know that most, if not all, of the active people in the Israeli hardcore/punk scene have nothing to do with this nationalistic, fascist and xenophobic attitude. In fact, we all have been involved in the local scene for a long time and have never heard about this fucking asshole until we saw his letter in Maximum. Probably he's even unaware of the existence of a local scene, as he is too busy beating up Arabs with his like-minded pals in the Jewish settlements.

Anyway, fuck him, fuck Zionism, fuck racism, well.... fuck the lot of them. If you are interested in checking out Israeli punk and hardcore bands and want to contact people who despise reactionary right-wingers like Danny Lev-ran, write to:

Isra-Hell collective: c/o Keren Kariel, Ben Gurion G2/B/ Hod Ha'sharon 45200/ Isarel

I

Dear MRR,

I am responding to a letter written by Gregory Smith in issue 140. At first I just laughed when he called George Tabb and Mykel Board sexist and homophobic but then I started to thing about the accusation. Does Mr. Smith call George homophobic because he called Rollins a pussy and sissy? If this is the case then it is Mr. Smith who is clearly homophobic. Does being called a "pussy" or "sissy" equate to being gay? I am certain that is not what George way saying because those two terms have nothing to do with queerness. Rollins is a pussy and a sissy. (Who knows if he is gay? Black Flag sucked after he joined them! He only rode the coattail of their greatness for a few LP's) Anyway, my point is not the Rollins is or isn't a pussy. My point is that Mr. Smith assumes that pussy and sissy are words that mean "homosexual". he is the one who is homophobic if he thinks like that. As for references to Mykel Board, I am sure that Mykel is just sick and tired of babies like Mr. Smith who react any time women's or homosex issues are challenged. Maybe Mr. Smith has to trash talk these guys because he is jealous that he doesn't have his own column and they do. Mr. Smith, jealousy surely isn't very "punk rock"; is it? With love and admiration for Tabb and Board,

Anne/ Boothwyn, PA

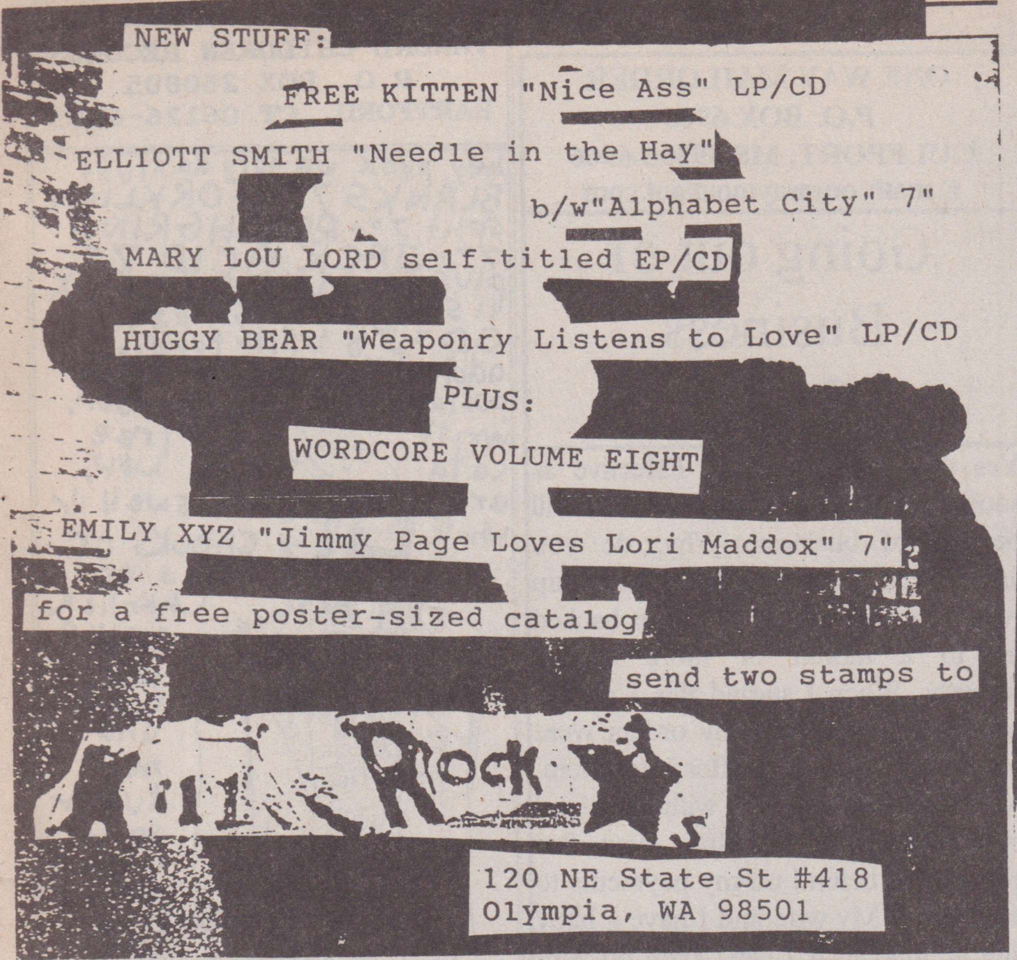
P

Dear MRR,

Gregery Smith......

Hmmmm..... I am writing to you in response to your lovely letter in January's MRR. You obviously don't know what you're talking about. I'll make this short, sweet and to the point. First of all, you are all wrong about George Tabb. Sexist. Maybe you meant sexy. Homophobic. Maybe you meant Homeopathic. Now it's the next item I really must protest. For your information, Mr. Gregery Smith, George has already sold me out to Chicken John's "Circus Ridiculous" for an Independent deal. Get your facts straight. Also, how can you say anything bad about our cute little Mykel Board. You're dead wrong about him too... He can get laid right here in New York. Just ask Jeff Bale. Sincerely Yours,

Wendy Waxman-Tabb/ New York, NY



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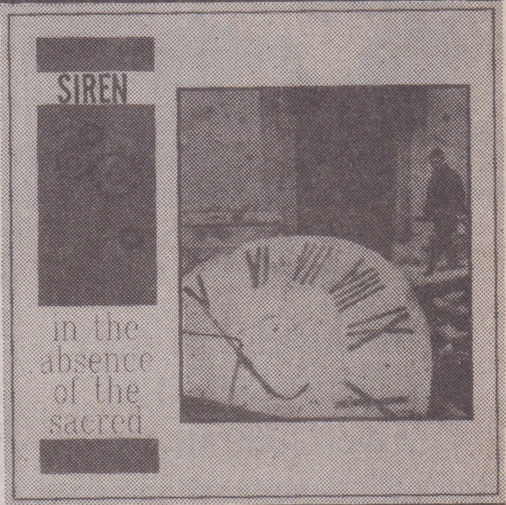
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ED

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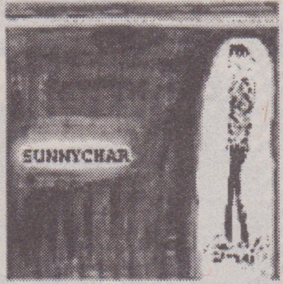

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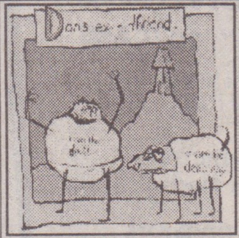
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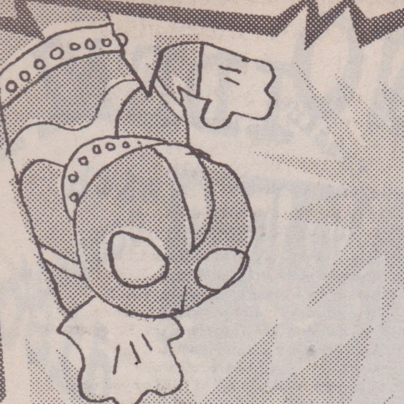

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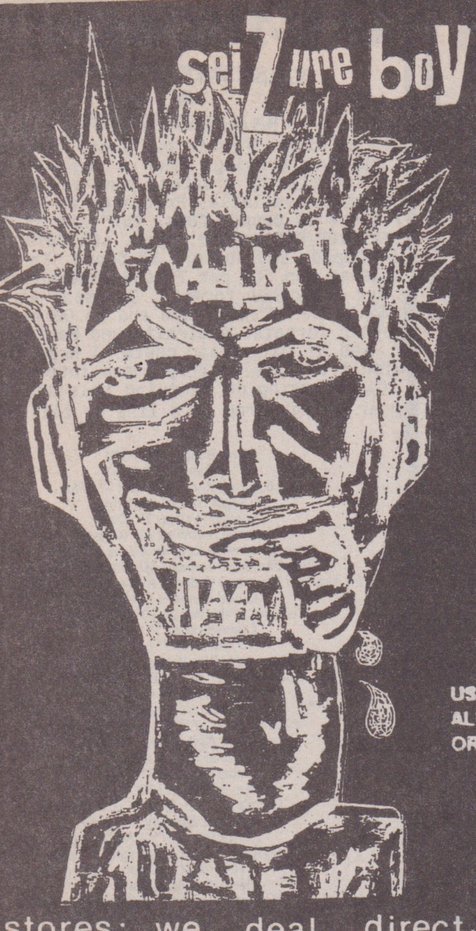

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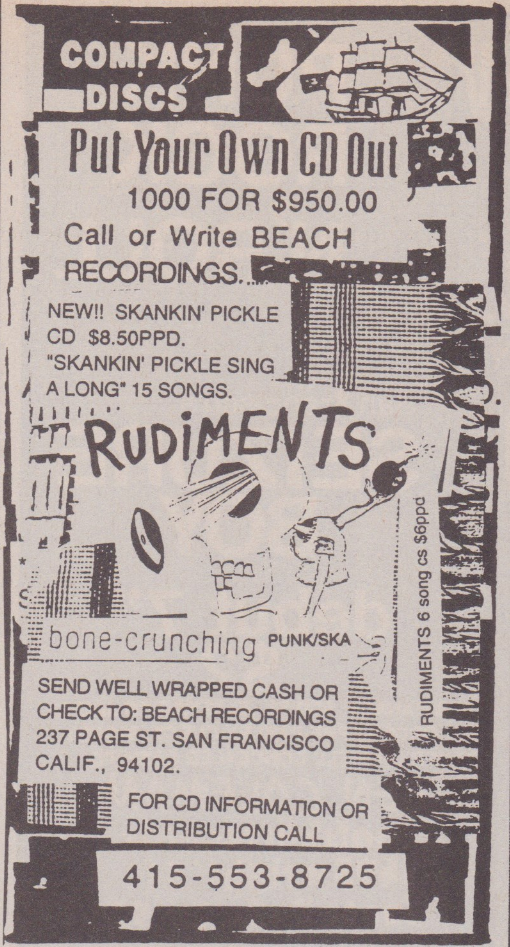

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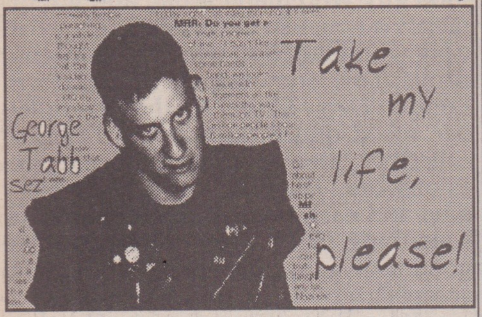

I got the last of the shaving cream out of the semi-rusted Can. I figured, hell, that Can almost lasted me a year. I don't have to shave much. And when I do, I hate it. I always cut myself, or almost end up taking off an ear or something. I tried using an electric, but it dries the fuck out of my face, then I walk around for the next week looking like an Indian or something. "Me Chief Hold Guitar Like Ramone, How!" So I am forced to use a razor. I only buy like one pack of those a year also. When the dried blood on the blades finally gets on my nerves, I throw it away. Shaving sucks. Thank God I don't gotta do too much of it.

So, there I am, doing my just-about-weekly shave, and the door buzzer buzzes. Of course the first thing I do is cut myself. Right below the nose. Actually, right where the side of the nose meets the face. The place that always gets sore when you blow your nose too much. Anyway, so I cut myself really good, and lots of blood starts to pour out. It mixes with the remaining shaving cream, and I start to look like Santa Claus ala George Romero. Shit. Who the fuck is at the door. If there is one thing I hate, it is when someone comes over unannounced. Actually, if there is one thing I hate, it is when someone comes over at all. I really don't like people in the place that I live. I dunno, it feels like they are taking up my space. Smelling up my air. They say guests and fish stink after three days. I think they both stink after three seconds. I really hate it when someone comes over. Then they sit in your favorite spot. Mine is the right side of our decaying and pathetic pull-out couch which we bought from some yuppie on the upper-west side who was a nurse, and no longer needed a bed for her cats to sleep on. So we got it for a good price, and now that it is all torn apart and stuff, Wendy makes me cover it with a brown sheet. When guests come over. Which is not too often. Thank God. But when they do come over, they sit there, in MY SPOT, and sometimes take control of the clicker. And that, REALLY pisses me off. A man's television is his. His remote, an extension of his penis. Ya ever notice how men are always playing with it, switching the channels, fumbling with it. Ya notice how the really cool remotes, the ones men like, are long and tubular, like their dicks. Hmmm. I mean, in the olden days, they were all black, which made some of us feel inadequate, but now they have different colored ones, even white ones. Anyway, no man wants another man playing with his remote. At least, no straight man. And when a relationship develops, and sometimes when there is enough trust, a man will let a woman play with his remote. But it is very rare. I mean, would you let just anyone play with your penis? So, if ya ever go into a man's house, don't touch his remote.

So, where was I, oh yeah, so, I'm shaving and bleeding and there is someone outside who wants to bother me. And who hasn't called. Not that I would have answered the phone....I screen all my calls. I mean, what gives someone the right to burst into my house and start talking to me, even if it is only electronically. Fuck 'em. I'll talk to them when and if I want to. Not at their convenience. At mine. After all, it is my phone. When someone calls me and wants to talk, they know to start talking after the beep, and if I am home and want to talk to them, I'll pick up. My friends complain that my line is busy. They say I should get call-waiting. Yeah, right. So someone can INTERRUPT me when someone has already INTERRUPTED me electronically? No thanks.

So I'm bleeding down to my chest by now, but decide to answer the door. I figure what the hell. I look terrible, what with the blood, shaving cream, dorky glasses I am wearing, and sweat pants. I push the "door" button and hear the buzzer go off. I hear footsteps walking into my building, then see someone round the corner into my eyesight.

It was Blondie. Debbie Harry.

As a teen I had always imagined schtuping that Blondie chick. I mean when I got her first album, I thought she was the hottest thing since the invisible girl from the "Fantastic Four". I used to imagine that invisible girl riding on top of me, invisible of course. I'd reach up, and cup her invisible breasts, and kiss her invisible mouth. She'd be going up and down on me, calling me her "Thing". Wow. Of course I couldn't see her, but I could definitely feel her. I would also imagine that my right hand was invisible as well. Man, she was hot. But, Blondie, now there was a real woman. No 2-D transparent chick here, real album cover gloss. Her voice was so sexy. Her performances, so erotic. She just had to stand there and breath and like fifty guys would go nuts. It was that east-village junkie look that did it I think. She was the bad girl that you weren't supposed to have, especially if you were Jewish. I mean, here she is, the perfect blonde goy. And punk rock, taboot! I used to listen to her records and imagine that I would meet her at Max's or CB's, we'd talk, then I'd invite her back to my parents apartment for dinner. My mom would say, "George, it doesn't matter if she's not a Jew, but can she cook?" My step-dad would say, "Go for it, son!". After dinner, I would take her to my room and play Ramones albums for her. I would imitate Johnny, and hold my air guitar real low. I'd throw my long straight hair around (hey, it's a fantasy) and act really cool. I'd burn into "Today Your Love, Tomorrow The World" from "I Don't Wanna Walk Around With You" by counting "1-2-3-4" in a high pitched sort of whine. She'd be loving it. Then I'd put on "Plastic Letters" and she'd start to take off her clothes. Suddenly I would imagine I was Joey Ramone, and she was PJ Soles from "Rock and Roll High School". I'd sing her a sweet song, and she'd call me Joey. We would begin to make out, and she'd take off the rest of her clothes. I'd reach down there and it would be all smooth, like a mannequin. At that point my Mom would usually walk into my room to tell me to turn down the music and find me stroking an album cover. But she understood. Blondie was every teen punk boys' fantasy. So she would just shake her head, and leave quickly. I'd turn down the stereo, and hear my parents laughing about me in the other room. Oh well. I'd turn up the music again, and get busy in my head with that blonde doll.

So in walks Debbie Harry, and I'm bleeding all over, and I look like hell. I had imagined her coming over to my place, but not with me looking like this. She says, "Hi George, I'm Debbie, Greta is on her way!" I'm shocked. My friend Greta, the guitarist of her band, has sent Blondie to my apartment. It wasn't supposed to happen like this. Then an even scarier thought races through my head. Is the couch covered? If Wendy gets wind of this, God-damn Debbie Harry in our apartment, and the couch isn't covered, I'm dead. I look back into my living room/bedroom/kitchen/family room and see that it is. So I allow Ms. Blondie to enter. As she does, I get the feeling she is staring at the couch, wondering why it is covered with a brown sheet. She tells me that Greta is on her way, and asks if she can use my phone. I say sure, and she sits IN MY SPOT on the couch. Debbie Harry. In my spot. She makes a call, but gets no answer. She then asks if I can turn on Entertainment Tonight. Something about O.J. she wants to see. I apologize for bleeding all over and looking like a dork with these dopey glasses on, and she says don't worry about it. That's cool. I think. But I realize she doesn't see me in a sort of um, err, sexual way. Shit. Here she is, in my apartment, with Wendy gone, and she sees me as a dork. Some guy who she is supposed to meet with Greta, so they can then go to some lame party. Where I'm sure they'd laugh about that jerk who doesn't know how to shave, and wears Jerry Lewis type glasses. The one fucking time I gotta answer the door, it is Blondie. Figures. So I think to myself. I gotta do something drastic. Something to prove that I am not a dork. Something suave. Smooth. James Bond like. I got it. I gently reach toward her on the couch and hand her the remote. Our eyes meet, and I hear the theme from Romeo and Juliet. I am in heaven. Then I realize the music is coming from the television, and she is not looking at me, she is looking behind me, at the picture of Letch Patrol, oops, The Band That Can Not Be Mentioned, on the wall. In the picture, we are all wearing underwear. She points to me, in a wig, and says that guy looks familiar. I guess it's the Blonde hair. No matter. I tell her it is me, and she says I look "sexy". Wow, now I'm getting somewhere. Then she uses the remote and changes the channel. WOW. Fucking A. Blondie is holding my clicker. Touching it. Stroking it. Increasing and decreasing the volume. My heart starts to beat real fast. I think I'm gonna faint. Then the door buzzer goes off again. This time it is Greta, and some young guy who looks like Steven Seagal.

They come strolling in, and Debbie hugs them both. Then she kisses the guy passionately. Shit. This is her boyfriend. Fucking Greta comes over with Blondie, and her boyfriend. This sucks. Then they all sit on our couch with the brown sheet. Debbie and Steven, hand in hand. I figure, I'm not giving up so easy. If Blondie is in my house, touching my REMOTE, then she's mine. Fuck Steven Seagal. This is war.

Now I am not one who usually likes to fight. In fact, I sort of despise violence. I hate the sight of blood, especially when it is my own. I mean, I do love horror films, Mortal Kombat, and fake violence, but when I see the real thing, I usually almost faint. When people fight, it scares the shit out of me. Especially if I am one of the people fighting. As a kid though, I had to fight a lot.

My brothers and I always got into fights as kids. When my dad made it big in insider trading, he moved us to Greenwich Connecticut, where we even got in more fights. See, Lloyd, Seth, and I, were like the only Jews in the whole place. At least the only Jews who looked like Jews. I mean, I'm sure there were others, but they didn't let anyone know it. So, everyday, we'd get on the school bus, and get beat up. Sometimes even before. There was this kid, Mark Heatie, who used to take my Batman lunch box from me everyday, open it, throw the bologna sandwich, apple, and three oreo cookies into the street, and then laugh. When I would go to pick the food up, he'd punch me and then laugh some more. I tried to fight back, but he was in sixth grade, and I was in second.

When Lloyd, Seth, and I would get on the bus, it was usually time for the Tabb family beating. There were these two kids in particular, John and Cathy Comeford, who'd really give it too us. I remember the girl, Cathy, hitting me with a fist, with her index finger slightly raised, and yelling as she hit me, "Get the point, Tabb, get the point?" Meanwhile, John would be hitting Lloyd and Seth would be crying for help. Of course the bus driver, Jackie, ignored what was going on, and kept smoking pot as she drove us to school. She'd be listening to Three Dog Night or something, and every time the kids would get louder then her radio, she'd throw back a handful of candy, which would amuse the kids for a short time, at least until the song was over. She also sped like crazy, which all the kids loved.

So, we'd be getting beat up, and the hippie bus driver wouldn't help. You'd think other kids would help, but most of them just shouted, "Kill the Jews, kill the Jews". Thanks Dad, for moving us to such a nice town. I remember once when all our family friends joined "Burning Tree Country Club". We tried to join, but weren't allowed cause we were Jews. It sucked. Anyway, all the other kids would then join in the beatings, if they felt like it. There was Marc Newell, his older brother J.P., Ricky Erikson and Bruno Andre, the Denesi Brothers, and lots more. We'd get to school all bloody and stuff, and we were told that if we ever told a teacher, we be killed. So we used to say that we fell. Or banged into something by accident. Like we did when our father would go to town on us every once in a while.

Anyway, I forget when it was, maybe like fifth or sixth grade, but I had had enough. Lloyd, Seth and I decided that it was time to take some action. Our father had tried to teach us how to box, but that doesn't work against like a bunch of kids who are fixated on their parents belief that we belonged in the gas chamber. So we had to do something, and the Denesi Brothers were our fist target.

Let me tell ya about these Denesi Brothers. Their names were Enrico and Dominic. Dominic, the younger and smaller of the two. Their father was some mob guy who made it big, and got his family a house in Greenwich. They had a big white cadallac, which their mother drove at awesome speeds up and down London Derry Drive. All the kids called her speed queen. Enrico and Dominic called her "Mama". These kids were pieces of work. They had new shoes every day, and each owned like fifty suits or something. They were dressed up like good little gangsters, and even had the accents to go with it. Enrico would say to me, "Hey Tabb, if you don't let Dominic beat up Seth, I'm gonna give you a pair of cement shoes." I'd say, "I'd rather have the ones you are wearing", which usually resulted in a huge brawl. Anyway, this would go on day after day after day. I remember one their father came on the bus and told the Tabb boys to "stop fucking with his sons, and stop messing up their suits and shoes". We would tell our Dad and step-mom about all this, and then they would say what they always did, "Fight your own fights". Fuck 'em.

So, one day, in the middle of the winter, Lloyd, Seth and I had had enough. The Denisis started in on their "Goodfellas" routine, and my brothers and I took action. Enrico started hitting Lloyd, and Dominic, Seth. All the kids were yelling, and Jackie just kept throwing back more and more candy. I got Enrico's attention, by calling him a "wop faggot", and he came after me, saying, "You're dead, Tabb, you're really dead". Enrico came after me, and so did his little brother, who I guess got bored of beating up Seth. As they started to hit me, I motioned for Seth and Lloyd to do their thing. They went to the back of the bus, and opened the emergency door. It was snowing hard out, so the bus wasn't going over fifty. Then I bum rushed the two wiseguys, and pushed them out of the back of the bus. While it was moving. They landed in the middle of the street, and all the kids started laughing and clapping. We closed the door, and took our seats. Jackie threw back some more candy, not even knowing that she had just dropped off two of the students on the way to school.

When we got to school we were asked to go to the principal's office. Someone had told. We waited there until the Denisis arrived with their parents, and our parents arrived. We all went into the principal's office, where the Denisi family explained that the "Tabbs were rotten apples". The principal asked who the "instigators" were. They said, "The Jews". I then told everyone our side of the story. How we were beaten day in and day out, and how we had finally had enough. Finally it was decided that all the kids were not allowed to ride the bus for two weeks. My step-mother, pissed as hell that she couldn't now stay home in the mornings and listen to Carol King, or fuck the carpenter, yelled at us for the next few weeks. My dad got so angry about my step-mother yelling at us, that he grounded us for a month.

But we were victorious. We were hardly beat up after that incident. We showed 'em that the Tabbs ain't gonna take no more shit. And even the Comefords left us alone. In fact, years later, I saw John Comeford hitch hiking, and I picked him up in my dad's car. He was on his way to work, at a local gas station. He had dropped out in the tenth grade, and was trying to help pay for his and his girl-friends baby. He told me I somehow looked familiar, but he didn't know where he knew me from. I told him he looked familiar too, but that we had probably never met. I dropped him of at work and he told me I seemed like a nice guy, and it was nice meeting me.

The next major fight I got in was two years later, when Bruno Andre and Ricky Erikson started to beat me up on a regular basis in seventh grade. Now I was in Junior High, and my brothers, who were younger, weren't there. It was just me. Anyway, Bruno was this overly big French guy, and Ricky was this white-haired kid who looked like a cross between Marty Feldman and Speedy Gonzolez. Real creepy. Anyway, they'd gotten into this routine of beating me up on the bus after school. They'd throw my books out the school bus window, and punch me around a bit. Of course they'd say it was because I was so small (I didn't reach puberty until I was almost 18) and a Jew. The second, of course being more important.

Finally, one day, I had had enough. I got on the bus ready to fight. They started with the Jew stuff, and told me I was a faggot for carrying a lunch box. I hit Ricky with it so hard his eye started bleeding, and he had to get 8 stitches. I also hit Bruno in his big nose, and made it bleed. After that incident, we no longer fought. In fact, we started to hang out together, because they said they "respected" me. We used to fish a lot, and Bruno gave me my first porno magazine. It is funny how kids do things, huh?

So fighting is sometimes necessary. And this time I felt it was. I mean, I had seen "On Deadly Ground", and "Hard To Kill", and that Steven Seagal didn't look too tough. And it was Blondie we were talking about. She was holding my remote. I figured if I wanted her, I'd have to fight him for it. So I did.

I took my fist and slammed Seagal hard in the face. He reeled backwards from the pain, and yelled something inaudible. He then jumped up and round-housed me in the chin with his left foot. "Bastard," I thought to myself as I slammed him in the groin with my right shoulder. He then took out his Uzi and sprayed a hail of bullets all over my apartment, destroying my fax machine, toaster, VCR, and telephone answering machine. There was smoke and flames everywhere. I grabbed his gun, and melted it with my X-ray vision. Then punched him in the face again. He went reeling backward, and landed on top of Greta. I then took my framed picture of the Ramones, and slammed him on the head. He screamed in agony, and took my Peavey, and slammed me in my nuts. I coughed up blood, but kept fighting. This war was not over yet. I was gonna destroy this piece of shit movie star

Actually, I put a copy of "DESTROY TELEVISION" in my VCR and pushed play. For the next thirty minutes, Debbie, Greta, and Steven laughed and watched a bunch of bands and had a good old time. They kept telling me the show was great, and Blondie asked how she could be on it. I was getting somewhere. She had now let go of Steven's hand. I told her to just gimmie a call, or I'd call her. She gave me her phone number.

This was too good to be true. Blondie was holding the extension of my penis, and giving me her phone number. I figured, "Ha", that oughta get Steven Seagal.

Finally Greta announced it was time for them to go and they all stood up. We shook hands and Blondie gave me a little kiss on my cheek. She got a little shaving cream under her nose. As she left, she thanked me for showing her a good time, and told me she'd come see my band next time we played. Greta said goodbye, as did Steven Seagal.

After I finished shaving, and putting toilet paper on all my cuts, I sat down in MY SPOT on the couch covered with the brown sheet and put on a Blondie album. I once again thought about taking off her clothes. But I stopped. I figured it was no longer "smooth" down there, but it really didn't matter. I didn't need Debbie Harry as a sex symbol anymore. I'm kinda grown-up now. I now see her as a real person. Not just an object of my young lust. And she's cool. No, I didn't need to fantasize about her. Because it was almost nine o'clock, and time for "Star Trek: The Next Generation". And that Counselor Troy, whatta set of knockers!

Take My Life, Please.

Endnotes:

1. New York City's best band, HAMMERBRAIN played last night at the Continental. They were so good I almost threw-up. Look for a record out by them soon. They just recorded with New York's legendary DON FURY.
2. I held a Christmas Benefit Show at CBGB's to fight cancer. We raised over $400 dollars. Thanks to all the bands, and especially to THE GAMP from BUGOUT SOCIETY who dressed like me and wore a shirt that said "Tabb Jr."
3. Other cool bands I saw this month included HIP NIPS, STUBBORN DUMP, and GIN MILL.
4. From Florida, I got a zine called NO IDEA, that comes with a CD. The guy, Var, who puts it out, is awesome, as is the zine and CD. Also from Florida I got a zine and a tape from a band called EMMA. The guy who does the zine, and is in the band, is named Frank. He lives in Tallahassee. He is cool. Is Florida becoming an okay place? God, I hope not.
5. My pal Dolf, from TRUST in Germany gave me call. He says lots of old NYHC bands are touring there. He feels that some of them should come clean about their past. I agree.
6. Finally, my brother-in-law, Derek, just got done visiting with me and Wendy. For not growing up on punk rock, or knowing much about the scene, he is sure one hell of a punk. He says he might move here from S.F. I sure hope he does.

FAR ENOUGH

Adrienne Droogas

All I saw was lipstick. My lipstick smeared around his mouth as if he were some oddly made up clown at some psychotic carnival. For a quick second I absorbed an image of his face, and then I did something I have never done in my whole life. I started swinging at him. Now, I am not bullshitting you when I say that I have never punched someone before. Sure, there was that time in kindergarten when I pushed Troy Yates into the coat closet, but he landed on a big pile of winter coats so that doesn't really count. There was also that time in the fifth grade when I kicked Mike Duesterhouse in the ankle during a rousing game of soccer, but I only did that cause I had a big crush on him. I have never once formed a fist and used it in anger against another human being. Yet something about seeing my lipstick on his face made me feel as if I was a bull that saw a red flag waving. I charged, fists flying.

I had gone to the Berkeley Shithole (aka Berkeley Square) to see the band The Bouncing Souls play. I didn't expect to know too many people at the show since most of my friends had decided to go do something else that nite. But I really wanted to see them play and talk with their bassist, my friend Brian, and so I went. I walked in and instantly spotted Lars and Jon admidst a group of people and so I headed over, relieved to find some friends. One of the people in the crowd that was standing around them was this man named Jim. Before I go any further, I want to give you a bit of a history of my acquaintence with Jim. I had met him once before for a grand total of oh, let's say...five minutes. You can go figure that the basis for a deep and meaningful friendship hadn't been formed yet. Jim is also a big guy. A very big guy. Big by anybody's standards. Tall and wide. Big. So now I think we've all formed the basic idea that there's this big stranger at the show named Jim. Since I did remember talking with him once before, I shook his hand and nodded hello. Barely a minute after having done that, Jon swings around and says "Hey Jim, do you know Adrienne?" and Jim says "Adrienne...do I know Adrienne?" and that hand that I had just been shaking seconds ago snakes forward, gripping into the skin of my face and dragging me towards him. So quickly that I could barely even think, he forced his lips onto mine and shoved his tongue down my throat. It was as if some gross parasite had locked itself onto my face. At that moment I felt rage. A rage so pure and so cold that my whole body went numb and my mind went into pure instinct.

With a scream that was ripped from my throat, I shoved him off of me as hard as I could. He stumbled back and it was then that I caught sight of the lipstick. My lipstick. Without even thinking about what I was doing, without even debating about whether it was the 'correct' thing to do, I started throwing punches. Mostly my fists connected with his chest as I screamed "YOU FUCKING ASSHOLE FUCKER BASTARD FUCK YOU FUCK YOU FUCK YOU!!!!!". and then I stormed off into the women's bathroom. Yeh, I know I could have been a little more articulate, but good sentence structure and proper grammar wasn't high on my list of priorities at that moment. With a little more focus, I'm also pretty sure that I could have actually done some damage if I'd only concentrated the blows at his face. If I'm ever unfortunate enough to live through a next time, I'll keep all of that in mind.

I went outside with Jon to try to calm down and he explained to me that Jim had been running around doing that to different guys all nite long. That fact didn't ease my anger and then when I saw Jim coming across the street towards us, I was so livid that I started to shake. He walked up and began apologising. I listened to him, trying to understand just what the fuck could have motivated someone to think that shoving his tongue down my throat could possibly be an okay thing to do. I wondered if somone had put a sign on my back saying 'free tongue deposits here' and I just didn't know it. The first gem of absolute brilliance out of Jim's mouth was that he figured I was just 'one of the guys'. I looked down at my body just to make sure that yes, my breasts were still there and that no, I had not sprouted a penis. Without giving him too much of a detailed anatomy lesson, I explained to him that I was NOT and NEVER WILL BE one of the guys. The next treasure was 'I'm just an asshole'. Um, excuse me, but that is excuse #357 that JUST DOES NOT CUT IT. I can just see it now: I go on a mass murder spree through Oakland randomly killing all cops that cross my path and when I get caught, I tell them that 'I'm just an asshole' and they let me go. Yeh, right! I beat up old ladies and kick small puppies and everyone just pats me on the back and says "It's okay, you're just an asshole so that excuses any and all of your actions!" I DON'T THINK SO!!!! Not in this fucking world. Finally, just to get him away from me, I told him that he never has the right to disrespect me in that way again and that I want absolutely nothing to do with him for the rest of my life. He asks to shake my hand and I do it just so he will leave, but I know that I will never forgive and I will never forget.

I am proud of the fact that my gut and instant reaction was to start throwing punches and defend myself. I'm glad that I didn't just freeze up and internalize everything. That I screamed out my rage. That I lashed out in anger. It gives me hope that if I'm ever out on the streets at nite and someone tries to grab me, that I will fight back with the same gut level reaction. Another thing that is also important to realize is that if I punch someone, I fully expect them to start hitting me back. I would never hit someone with the mistaken assumption of 'Oh, I'm a girl and they won't hit me back!'. That is weak bullshit. Another important thing to realize is that no, this does not mean that I am going to start buying tickets for ring side seats at the next boxing match. I don't like violence and I don't enjoy being violent. But I also know now that I am not and never could be a pacificist. If someone tries to punch me then I'm gonna punch them back.

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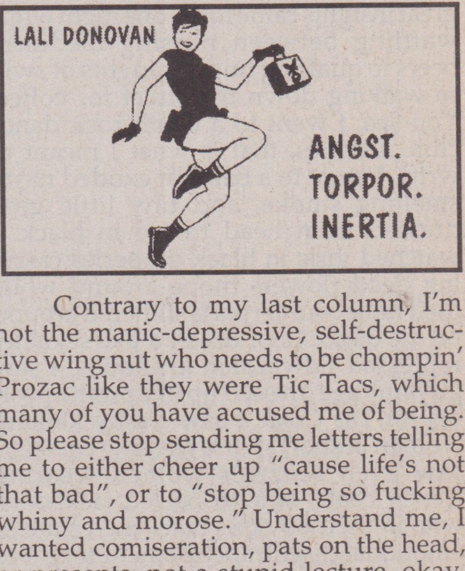
So it's 2:59 PM CST New Year's Day and i'm sitting here eating SweeTarts and writing my stoopid column for February. Right outta the gate i hit a vein of five straight orange SweeTarts (the weak-tit of the SweeTart family, tasting more like some kinda fucked up children's chewable aspirin than anything remotely sweet or even vaguely tart); this does not augur well for the new year. I do not want to be here. I want to be sitting around my mouse-turd-besprinkled apartment like a fuckhead watching the Vikings-Bears playoff game, as it has great ramifications for the Packers' playoff schedule — like, whether the Packers go to San Francisco or Dallas next week. Ordinarily, i would not give much of a shit about such trivial matters, but the fact of the matter is that *i* am going to San Francisco next week, and if my visit coincides with a Packer playoff game, i will need to acquire A) a Packers-Niners ticket, and B) a big hunk of cheese to wear on my head. This, of course, all ties into the reason why i'm writing this column on a day that is universally earmarked for sloth, idleness, and torpor when A) the deadline is still two weeks away, and B) i could just write the goddamn thing at the Super Secret MRR Paramilitary Rebel Base when i'm in town and save myself the agony of having to figure out how many stamps i now need to stick on the KAO Infosystems™ brand floppy disc mailer to send my column in. Basically, i wanna write my column *before* i get tainted by all the Californian hobnobbing that i'm sure to find myself inextricably embroiled in, while i'm still somewhat pure. After all, in a world devoid of meaningful content (i.e., this one), style, purity, and cheap entertainment value are pretty much all that matter, and if i were to write this column whilst peering out behind the barbed wire of Fortress Maximum, i'd almost certainly pen some cutesy little tale involving my meetings and dealings with various MRR personnel (in point of fact, i can almost gar-on-fucking-tee ya that the tale in question would begin like this: *"So i'm whacking off in the MRR latrine..."* and then go one of three ways: 1) *"...and out of the shower steps Lali Donovan"* 2) *"...and out of the cedar chest where they keep the guest towels and votive candles springs that one Mimi chick, frothing at the mouth and armed with* *an eight-dollar K-Mart machete"* or 3) *"...and SPLAT! The wad lands squarely across the framed portrait of Eldridge Cleaver that hangs above the toilet tank"*), which might be amusing if you were one of the parties concerned (well, maybe not Eldridge), but, under the proto-halogen glare of public scrutiny, would probably be shown up for the cutesy-pie name-dropping slush it invariably would be, and i would lose PURITY. We cannot have this. Purity is important, just ask Sid Vicious' mom. Therefore, i have little recourse but to resort to the most threadbare of columnar topics today: Welcome, droog-ass motherfuckers, to the I-Tell-You-My-New-Year's-Resolutions thing. Boy, *there's* innovation for ya. Timely, too, since you won't be reading this until mid-February — but, hey, i'm doing this in the name of purity. *I'm doing it for the scene!* Luckily for all of us, i only got like one New Year's Resolution, apart from the standing "attempt to get laid at least once this year" vow, to wit: As of 14 seconds to go in the first half, Bears up 14-9, New Year's Day 1995, i, Reverend Nørbert Elmø Ugly LXIX, do publicly vow to suplex Michael Stipe of REM at least once this year. Now, i'm not saying i'm gonna beat his ass from pillar to post, i'm not saying i'm gonna shatter his leg and take his belt, i'm not even saying that i'm gonna smash his head repeatedly into the timekeeper's table (although i could do all three at my fucking leisure, pal!) — i'm just saying that, at some point in time during calendar year 1995, that mumbly fuck is gonna be the happy recipient of a perfectly-executed Squisher Suplex right in the middle of the squared circle (if i am in a particularly sadistic mood, there will be a flurry of leg and knee drops on his prostrate form to follow [if i am in an *exceptionally* sadistic mood, the leg and knee drops will simply be on his *prostate*]). Now, i know what many of you are saying: *"Gawrsh, Rev — whatever could this mopey little dweeb have done (apart from corrupting some of the best minds of your generation with his band's dinky little torrent of brain-numbing college rock pablum and just basically being a perennially overrated piece of shit) to earn your ire and draw a public statement of Intent To Suplex on his behalf?"* Well, apart from general lameness, there are two reasons why Stipe must go crashing to the canvas in '95: First one is that he ruined my trip to New York by making me fashionable. Second one is that HE DENIED THE OHIO EXPRESS. The second is, of course, the more grievous offense; all the same, i'll detail the first transgression first. Right, in the interests of purity. Anyway, it's 1986. Well, no, okay, it's 1995 — but you know what i mean. Me and my significant other are in Manhattan, hanging out with her friend in the Fashionable West Village. Since the Cheesehead Hat As We Know It has yet to be invented, i have garbed myself for our stay in what i believe to be the most hickiest, goofiest, backwoodsiest, least fashionable, dorkiest, and most ultimately Wisconsonian piece of outerwear conceivable (short of a full blaze-orange deer huntin' zoot suit, which i do not have access to, and which would probably only get me shot anyway [i mean, if you get shot in the goddamn *woods* wearing one o' them things, i'd imagine you could count on winding up pretty well ventilated wearing one in NYC]) — my treasured FFA jacket. For those of you not on the cutting edge of fashion and culture like myself and my Packer-Backin' Countrymen, "FFA" stands for "Future Farmers of America." FFA is a high school vocational agriculture program; kinda like Debate Team or Pom-Pom Squad (i refuse to say "Pom-Pon" because it sounds kinda dirty, like a feminine hygiene product or something), but for, yup, aspiring farmers. Oh, to dream. Although my high school had a sizable chapter (but nowhere near what those pigfarmers over at Preble had), i somehow missed out on the joys and exhilaration of FFA membership during my tenure in the Green Bay Public School System — therefore, i know not exactly what it was that the FFA types did during their meetings. All i know is that they had some *boss* fuckin' jackets. They were these cool navy-blue corduroy things with a sort of Sodbustin' Jimmy Dean cut to 'em, and they had an ornately embroidered FFA logo and the member's name on the front, then a HUGE monster FFA logo on the back with "WISCONSIN" right above it and the name of your high school right below it in thick, inch-and-a-half high gold embroidered capital letters, like you were in a biker gang or something. I was fortunate enough to score one of these gems for two bucks at Vinnie's one day, courtesy of some former member of the Bloomer, Wisconsin chapter. So anyway, i got this fucking dork farmer jacket on, and we're walking through the West Village, attempting to pronounce "Houston" correctly. As you may or may not know, the West Village is about as boho-homo-yuppie yoyo as it gets, so i am kind of lurching around the place with an FFA jacket, an attitude, a reasonably high BAC, and as much stubbly backwoods boorish hetero lumberjack swagger as i can muster. Girl walks up to me. *Wow,* thinkest i, *a little cut-rate hetero lumberjack swagger really goes a long way in a foo-foo community such as this.* "Will you sell me your jacket?" Er, *come again?*"Can I buy your jacket from you?" I am absolutely dumbfounded. I tell her no, i'm reasonably attached to it, and she walks away. What the fuck? Was she cold? Tripping? Playing Truth Or Dare? She wanted to *purchase* the very item i was wearing for the express purpose of *repulsing* the fashionable denizens of Greenwich Village?? I decide that maybe if you're selling crack in the Village, you're supposed to go buy a jacket that nobody would be caught dead wearing, stuff the standard ration of your wares in a pocket, and then when some potential customer sees you lurking/swaggering down the street in a weird jacket, they discreetly obtain the goods by buying your controlled substance-laden jacket directly off your back. I write it off as an isolated incident. The next day, however, i am lurking and swaggering around some more when i hear female voices behind me: *"Hey! You in the jacket! Hey!"* Since, by that point in time, i had already acquired the valuable life-skill of tuning out yelling females, i paid these voices no heed until the two yelling chicks came running up the street, and *grabbed my arm.* "Where did you get that *jacket?* Where did you get that *jacket?"* I freeze. There is a relatively *hot* looking girl, about 19 or 20, and she's *holding my elbow.* NOT like she's holding it for purposes of steadying me for the most efficient rolling pin shot; she's holding it like she, uh, *digs* me. She gestures back to her, er, fat friend (That's right! That's right! The *hot* one grabbed my arm and the *fat* one kept her distance! What are the odds???). "My friend knows someone who can get her a jacket like that" she gushes. Do tell. Half the East Side of Green Bay has owned a jacket like this at one point in time or another. "She's gonna see if maybe she can get one for me, too. Your jacket is *so* cool!" She has *still* got her hand on my arm. She's rubbing her hand across the corduroy on my sleeve, which, in turn, rubs the arm underneath it. Which, against all odds, is MY arm. Now, i am not generally one to overestimate my traditionally, uh, *negligible* effect on the ladies. I think i kinda know what my role in the game of life is. All the same, pal, my honest appraisal of the situation remains that, were the ol' lady not skittering up the street with blood in her eyes and a rolling pin in her hand at that point in time, i was about two bad puns and a smile away from a face fulla vulva *because of my fucking FFA jacket.* After the babe and her friend had retreated, i mused aloud as to what type of mass dementia had struck Manhattan, whereby total backwoods losers were getting their arms aggressively stroked by West Village nubiles, and was informed that — *o the shame!* — I WAS FASHION PLATE NUMBER ONE in NYC because, of all the fucked-up reasons in the world, MICHAEL STIPE was wearing a goddamn FFA jacket in the latest REM video and everybody in the whole goddamn city wanted a jacket like his and had no idea where to get one. Hence, i was THE shit. Well, goddammit, we just can't HAVE that! I'm Reverend Nørb, by jingo! I got a reputation to maintain! I can't have half of Manhattan trying to lay me so they can make off with my FFA jacket after i'm sawin' logs! Shit, i might as well grow a fucking ponytail if that's the case! I was completely, utterly, and hopelessly FASHIONABLE for my entire stay. My trip to New York was RUINED (although i did get some shit from a table full of jocks at some bar or another who kept yelling "Hey, Wisconsin! Hey Wisconsin!" at me, i don't really count that. I wanted to get picked on by the BEAUTIFUL people. I can stay at home and get picked on by jocks [of course, i knew that the proper comeback in such a circumstance in NYC is "Hey NEW JERSEY! Hey NEW JERSEY!", but i didn't wanna have to thrash them while they were all wearing such nice, clean shirts]). Anyway, i could forgive Stipe for the FFA incident, i think. I mean, yes, a girl did touch me and all like that, but, y'know, i'll be big about it. BUUTTTT...his latest transgression is absolutely unforgivable. The transgression of which i speak was brought to my attention by my close personal associate Time Bomb Tom, who called me after midnight one evening, screaming and yowling fairly incoherently about how Michael Stipe must die, et al, and demanding that i berate this fuckhead in print for his crimes against the universe. Since i am paying Tom five bucks to kill this Randy kid who has been bothering me, i figured i should at least hear him out. As it happens, the crime involves Stipe naming the Monkees as an early influence in a recent issue of *Rolling Stone*, a magazine so notoriously behind the times that its readership voted the Clash's 1979 "London Calling" LP the "Best Album of The Eighties." Well, some geek from the *Dallas Morning News* then wrote a story claiming that, thanks to a favorable mumble or two from Stipe, it is now, for the first time ever, "cool" to listen to the Monkees — and, sadly, this story got picked up by the wire services or whatever and wormed its way into the *Green Bay Press-Gazette* and God knows where else. Obviously, this story is an abomination: As you know, it was ALWAYS cool to listen to the Monkees (and it still IS cool to listen to the Monkees, even though Michael Stipe likes 'em). However, *this sad chapter in the evolution of the Monkee is not really Michael Stipe's fault*. If anyone should be killed, it's the guy who wrote the story, and the editor who didn't have the guy who wrote the story disemboweled with a rusty W.A.S.P. picture disc on the spot for writing it, and the wire service who promulgated the blasphemy, and the newspapers who picked the story up, and all the dipshits who will actually ingest and buy into this treasonous horseshit. That's a lot of killing. I can only kill a couple people a day, so i don't really have time for that, unless somehow they can all be herded into the same place at the same time, like maybe Woodstock '95 or something. Then i got the fuckers (hopefully, Green Day will be asked to return this year, then i can kill everybody at Woodstock and it can be on a Green Day video and you can watch all these losers die every Sunday night on *120 Minutes* for the rest of the year). Stipe can't be blamed for liking the Monkees, although the fact that he is just now going public with it seems to indicate that this is just another calculated hipster media ploy of his (for the record, i have had a Monkees button on my FFA jacket for years). HOWEVER! When listing his early influences, the villain tips his hand when, along with the Monkees and the Banana Splits (i was a member of the Banana Splits Fan Club in 1969. I had pennants and a membership certificate and an ID card and the whole shit. One thing i could never figure out though was the ethnic origin of Snorky. I mean, i think Fleegle, Drooper, and Bingo are all black, i.e., Banana Splits Of Color — but i could never figure out if Snorky was the token dumb white guy *a la* Salami on *The White Shadow* or if he was some kinda mute retard Urkel type) he lists as an influence — AND I QUOTE — "whoever did *Yummy Yummy Yummy*." Stipe, i'm gonna drop you like a Ford transmission for saying that! ANYBODY — fucking ANYBODY — who knows the song "Yummy Yummy Yummy" well enough to like it knows GOOD and FUCKING WELL that the song was done by quintessential bubblegummers the Ohio Express, who were, incidentally, my first-ever favorite band (i even saw them do "Yummy Yummy Yummy" on *American Bandstand* in 1968, when i was three. Actually, i missed it because right in the middle of the fucking show my mom hauled my ass to my grandma's house to eat Polish sausage [like eating it every Wednesday for the first 18 years of my life was somehow not sufficient enough for adequate Polish sausage intake, i hadda go eat it on Saturday too. Saturday is fucking hot dog day! What the fuck was that shit?!], so i only got to see them do some lesser song. "Yummy Yummy Yummy" remains one of my three favorite songs of all time, along with "Blitzkrieg Bop" by the Ramones and "Ballroom Blitz" by Sweet). This fucking WORTHLESS ASSHOLE who has written about FIVE good songs in twelve years is attempting to appear fashionably unhip AGAIN by admitting to liking "Yummy Yummy Yummy" but pretending to not have liked it *quite* enough to have remembered who did the fucking thing. Michael Stipe is an opportunistic POSEUR and a fair-weather Ohio Express fan, and it will be both a pleasure and a privilege to send his greasy Athens ass crashing to the mat, immediately following which i will take great pride in stripping his FFA jacket and all related insigniae from his comatose form. If he comes to the ring with a boombox, i'll wreck that too (another big fucking poseur who i'd lay out cold for his crimes against the Bubblegum Nation had he not already administered a perma-suplex to himself is GG Allin. GG Allin was a total poseur, probably as bad as Michael Stipe [note: i am not calling GG a "pussy." I am calling him a "poseur." There's a difference]. GG Allin was a fucking pop fag who wanted to be bad. When you're a pop fag, it's hard to appear bad [trust me, i know this stuff first hand]— so he really had to work at it. And he worked hard at it. But come on, his heart wasn't in it! In all those years of self-manglement and violent public spectacle, did you ever hear tell *once* of GG doing something *really* wacked-out, like pissing in his own eyes or shoving a string of Chinese Anal Love Beads up his ass and tying the end of the string to a bottle rocket, the stem of which he had loosely inserted into his urethra, then lighting off the penile rocket on stage just to see what *really* happens in situations such as these? Fuck, no. It was just punch the clock, stick a drumstick up his ass, roll around in broken glass, beat up the audience, shit on himself, shit on the audience, punch out. BORING. Boring mundane SHIT. It just wasn't his calling. Admirable effort, though [for the record, i have never lit a bottle rocket off from a penile launching pad either — but i have lit one off in my mouth. The thing to remember in circumstances like these is to not, i repeat, NOT bite down on the stem after you light the fuse. When you chomp the stem in your jaws, *the rocket can't take off*. Therefore, it'll just blow sparks in your face for like ten seconds, then blow up without going anywhere. For the record, the sparks hurt a fuck of a lot more than the explosion, so, uh, do make a note of it], but, as best i can figure things, GG was a popster posing as an outlaw [i never actually met GG or saw him perform, but he walked past me at a Ramones/Iggy Pop show in Chicago circa 1988, when he was residing in the Windy City {hmm...maybe he *was* a truly self-destructive, crazy motherfucker at that}. I was leaning against this back bar thing at the Aragon Ballroom, snatching and drinking these half-full plastic half-gallon ice cream pails of room temperature beer that the Illinois pussies couldn't finish off the bar {it was kinda funny, the beer options were either pay $2.50 for one plastic cup of some swill like Old Style which we export to Illinois as a joke — but, for whatever reason, they actually like — or pay $7.00 for an ice cream pail full of swill which, i take it, was supposed to be a "pitcher" of some kind. Being a shrewd bastard, i popped for the big ice cream pail o' brew downstairs — and, naturally, the second i had my full beer bucket in my hands, the Ramones started playing in the main room. Soooo...i hadda run through this huge crowd with this brobdignagian seven-dollar bucket o' brew in my hands, slurping and running in baby steps and trying not to spill any. Boy, those were the days}, when i see this strangely familiar lookin' mustache guy in mirror shades and a bandanna walking past. Since my posse, as they say, and i had been doing retrograde shit all day {like drinking beer AND smoking dope AND listening to Voivod on the way down kinda retrograde!} {AND missing the everything but the last ten seconds of the Dickies because we pissed around all evening cuz we heard it was Jane's Addiction who were supposed to be opening kinda retrograde!}, i couldn't place the face until i saw the legendary "MANSON LIVES" {or something} denim jacket disappearing into the crowd: Holy fuck, that was GG Allin! I ran to try 'n' catch up with him, but he was nowhere to be found. Probly inserting a bottle rocket up his urethra or something]. Now, i do not care to hear your stories on what GG was "really" like, because i do not overly CARE what GG was "really" like. My theories on the Jeege Persona are and will remain formulated simply on the basis of what i have inferred from listening to his records over the last thirteen years. In point of fact, one of the first two promo records i ever received in my life was an autographed copy of GG's dorky "Always Was, Is And Always Shall Be" LP on Orange Records — you know, tambourines, blow-dried hair, stonewashed denim, "1980's Rock & Roll" — which is probably worth a fuggin' bundle today but the only reason i kept it was because i was certain i couldn't expect to get more than a quarter for it down at the local used record store in '82 [not like the incredibly liquid offerings one finds in one's P.O. Box these days from, say, Epitaph. Come on Tony, keep 'em comin'! Baby needs a new pair o' shoes!]. Anybody who followed GG's career since the early 80's knows that people initially laughed at him and his records because he came off as such a fucking wuss. No one took him seriously in any fashion whatsoever until the GG Allin & The Scumfucs 7" with "Hard Candy Cock" on it came out, that was like 1984. Up until then, he was basically a joke, and the joke was undeniably on him at that point. My theory is that the whole drumstick-up-the-butt phase of his later years was an extended "Fuck you, I'm not a wuss" tantrum — and that anyone who needs to go to such lengths to prove they're not a wuss, must, of course, be a really, REALLY big wuss, although i don't really know what a "wuss" is [i suspect it pretty much means the same as "49er," God those guys are fags. Bears, who just creamed the Vikes, will roll over the 49ers no sweat, then it's Packers over Dallas {who always sucked} and the NFC Championship is Packers 73-9 over Bears in Green Bay. Super Bowl XXIX then cancelled due to lack of interest]. But anyway, this is all idle theorization. I don't care if you agree with me or not. However, i must — MUST — at this time, point out the Smoking Gun as regards GG's wuss-hood. Class, please take out your treasured copy of GG's "No Rules" 1983 4-song 7". I know you all have a copy, because you all know EVERYTHING THERE IS TO KNOW about GG Allin. Slip it out of the ugly sleeve, and slap Side B upside your turntable. The song you are now listening to is called "Up Against The Wall" (do note that this record is completely devoid of songwriting credits. This will become important later on). Now, because you are also well-schooled in EVERY relevant form, vein, and era of rock'n'roll, i want to you haul out the *fourth* Ohio Express album. Not "Beg, Borrow & Steal," the brilliant first album [better than anything those overrated Boston preps posing as hoods the Standells ever fucking did!], not the second one with "Yummy Yummy Yummy," not the "Chewy Chewy" LP, but the fourth one, "Mercy." You may have to root around for this one a while, "Mercy" is relatively obscure. There were no hits on it. If any Ohio Express LPs followed "Mercy," i'm not aware of them. You'd have to be a REAL BIG BUBBLEGUM GEEK to own a copy of this album, that's for damn sure. Anyway, plop the stylus down on the last track on Side 1. Go ahead, you won't turn into a pop fag or anything just from listening to one song on a sixties bubblegum album, play it. What do you hear? Boy, imagine that. "Up Against The Wall." *GG Allin was covering songs off totally obscure bubblegum albums, and no one knew he was doing it.* Now, if *i* hop upon a Mr. Bubble crate and babble to the world about the kingdom, power, and glory of sixties bubblegum rock, who takes me seriously? No one, unless i happen to be wearing the right jacket that day. However, if some fat nude guy with a drumstick up his ass and his own shit atop his head starts bellowing about how bubblegum music kindled the fires that eventually turned him into a drooling nut whilst he bashes some lady's head in with a mike stand, *plenty* people take him seriously. GG could have advanced the credibility of bubblegum a trillion times above and beyond what Michael Stipe did for the Monkees [if that twit did anything at all for 'em] had he only stuck up for what he believed in and acknowledged his roots, but NOOOOO!!! He has to spend the last eight years of his career playing Barfy the Degenerate, leaving bubblegum's perceived net worth so low that even slugs like Michael Stipe won't admit to remembering the name of the Ohio Express. Spineless neo-Mister-Loopner type! You *deserve* to have your liner notes written by Kim Fowley!). Stipe, your days with the belt are numbered. *Rat-a-tat-tat!* I'm gonna suplex you, i'm gonna steal your jacket, i'm gonna wreck your boombox, i'm gonna shave your fucking head. Then i'm gonna blind you with the mysterious green fog, stuff you in a weasel suit and tit-fuck your valet. I'll bring along a spare weasel suit and extra mysterious green fog fixins in case your weasel partner GG Allin comes out of hiding and tries to interfere. Then i go back to Greenwich Village with my FFA jacket and take all the ladies to Space Mountain. *Whoooooooo!*



Contrary to my last column, I'm not the manic-depressive, self-destructive wing nut who needs to be chompin' Prozac like they were Tic Tacs, which many of you have accused me of being. So please stop sending me letters telling me to either cheer up "cause life's not that bad", or to "stop being so fucking whiny and morose." Understand me, I wanted comiseration, pats on the head, or presents, not a stupid lecture, okay, mom? Here's the deal: the night before I wrote my last wallowing in a pig sty of self-pity column, I got dumped, and let me tell you I got dumped hard, needless to say, I was in a state of shell-shock. I was totally crushed, I couldn't sleep, eat, even worse I was getting a cold, and my nose was running like Niagra Falls. As per norm whenever I suffer from great emotional disturbance I thought I'd come to the Maxi-pad and write a column, this is all some sort of a weird Pavlovian response I suppose. Whenever I feel emotionally pulverized, ***BOING*** off goes the dim bulb in my widdle headlike a pup smelling beef powder. Except unlike one of Pavlov's drooling retrievers, I write crappy columns, truth be told I tend to drool occasionally but that's usually only when I'm real tired, someone offers me a great record for very little money, or my allergies are acting up. My only other Pavlovian response is that when I'm about to get into a car to go somewhere I'm always struck with the overwhelming need to pee, I don't get that one either, must be some girlie bladder kind if thing. That's all there was to the other month's pissing and groaning, I had been jilted, I was pissed off, and as they say; "Hell hath no fury like a Lali scorned." I was vexed, I was crushed, I was one angry little hornet. (Thus proven by the fact that in my two little columns of unpleasure I used the word "fuck" or some derivation there of in excess of eighteen times.) Now I feel much better, and my desire to pulverize some poor fool stranger's brains into mush is passing little by little each and every day. In other words I'm fine, so you can all stop writing me letters telling me how tall you are, and or what crime it was that put you in prison, sheesh...

I learned a couple of important things on this trip to luxurious *Chez Donovan-Ahearn's* in Sarasota. Most of my great insights came to me one night while waffling between nursing mediocre beers to quaffing huge draughts of swill to walking down the street for coffee. You see, I went to a death rock dance club. and yes, that is what I meant to write. I went to a bar that exuded nasty smelling smoke, and tiny little girls dressed from head to toe in black. I watched girls in black draperies carrying dead flowers mope around while their male counterparts slithered around on the dance floor dressed like sexually repressed Edwardian arachnids. I saw guys my age dressed up like promo posters for *The Crow*. I saw trashy looking women in short shorts wearing corsets, I saw even scuzzier women wearing trench coats, stiletto heeled jackboots, who in their obvious blackened state of emotional disenfranchisement forgot to put the bottoms on of their chintzy lingerie ensembles. in the meantime their silly boyfriends wandered around looking like a cross between *The Pirates of Penzance* and Jackal. *(Damn I should have saved that analogy for one of my record reviews.)*

It was an absolutely amazing outing, most of the great insights I came to that night were primarily about dating as I'm sure you can imagine has been on my mind a great deal of late. The main conclusions I came to that night is that I will never be carnally involved with a man who: **A.)** Wears pointy-toed patent leather winkle pickers or cockroach stompers, **B.)** puts more time into doing his hair or makeup than myself. *(I actually find makeup on guys to be quite a sexual turn off, something about kissing someone in lipstick strikes me as disgusting and I now understand the serious cringe factor I've given numerous boyfriends with my own predilection for the stuff.)* **C.)** I will never date a man who wears ankle length black lace skirts and previously mentioned skull buckled sissy boots. and most importantly **D.)** I will never date or fuck a man who I could grind into a spot of grease or beat into a pulp with my bare hands, especially one wearing white pancake makeup and who calls himself something absolutely ridiculous like "Lestat" or "Count Grishnok"or some other eqaully faux- demonic bit of nonsense.

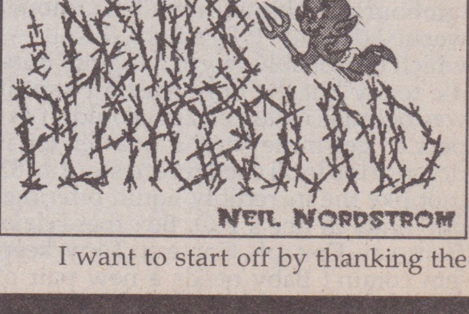
(I think it's obvious I didn't as they say, "get any" that night.)

The other great eye opening event was going to see a reunion show by Bradenton's oh so forgettable "BP" or "Belching Penguins" depending on how old school you are. (Hah!) The lessons of the ages I learned on this partucularly rainy Tuesday eve were among other things, to never ever try to relive your past glories of being a drunken little sixteen year old girl with a bright blue mohawk, tattered kilts which barely covered your butt, shreaded black tights, loads of black eyeliner, cheezy skull jewelry (is there really any another kind ?) and combat boots. It's a best distasteful, and worst utterly humiliating as your flooded with memories of barfing, picking fights with skinhead boys, and worst of all, remembering how no boys ever liked you other then said knuckleheads. (Now of course you are nine years older and you know how to drink without vomiting, you really have far too much hair to be truly punk, your skirts still barely cover your butt and the only guys who seem to like you these days are of the acid washed jean wearing mustachioed variety.)

Something about seeing four guys in their mid twenties to early thirties bullshitting the audience about how great the scene was, and how important DIY is when ten to one they haven't been to a punk show in ages makes a girl wanna be sick. It's especially revolting when you still remember the singer being an asshole surfer, and spitting on you for being a punk. Bah, fuck reunions, eighties mediocrity is even more tepid (is that "tepider"?) ten years later. Lukewarm rehash is even less fun and more unmemorable when it's being dished out in a venue where there are thirty nitwits wearing pro-Klan t-shirts Brings back all those wonderful memories of people getting beat bloody, cut up, attacked and generally abused like back in the "good ol' days" of Tampa. Not to mention puking your guts out in the parking lot after drinking half a Pepsi bottle filled with a mix of dark rum and Drambuie filched from your parents paltry exscuse for a liquor cabinet. Boy howdy I shore do love that punk rock stuff, fuckin' hell. Those two nights helped to realize that my life here in San Francisco isn't nearly as hopelessly boring and pathetic as I once suspected. I must give my own self-obsession far too much credit.

(As you can imagine, I didn't get any that night either.)

It's a new year, time to make and break those silly resolutions which quite honestly I never really had any intention of keeping. In 1995 I sort of vaguely intend to improve my life in a number of ways: after a truly spectacular first semester at school I've decided to throw myself into another six months of higher learning, in particular my printing classes, so that when I meet my new swain to be (another resolution) I can bat my lashes, purse my lips into a sexy lipstcked moue, and say in all sincerity "So big boy you wanna come up and see my etchings?" Just call me Lali "Polanski", yeesh.. Of course on a less raging hormones note, I've also resolved to get a social life, a life in general, maybe join a gym or start taking fencing classes, buy a TV, get cable, and to learn through my soon to to be happening English class, how exactly to punctuate, and not always write obscenly long run on sentences - James Joyce I ain't. All little things which even I can possibly manage. Lastly saw some great birds while on vacation: egrets, great blue herons, scrub jays, and even a flock of ten or so wood cranes. Ornithology punx, it's the scene of the future. Yow!



THE DEVIL'S PLAYGROUND

NEIL NORDSTROM

I want to start off by thanking the

folks who've started directing their releases my way. I appreciate it immensely and hope you find it worth your while. Remember, the best way to save those metallic releases from the reject bin is to put my name on it. Also important - I only mention things that I like that don't fit the confines of the regular review section AND stuff that I buy that I don't think will find it's way to the magazine otherwise. No tapes please (the reasons for this are many).

Bovine Records (PO Box 2134, Madison, WI 53701) has served up a couple of doozies this month. First up is the "Madonna" EP by FLOOR. These guys have been wowing me since their demo days and this slab is no exception. Heavier than a very special episode of Facts Of Life, this is powernoise to the highest degree. Three tracks of fierce and driving dirge that's not to be trifled with. Next up is EYEHATEGOD's "Ruptured Heart Theory" EP. It's a somewhat SABBATHY, sludgey trip into the very bowels of Hell. Wickedly groovey with hateful vocals, EYEHATEGOD rock like nobody's business. If you like that you'll be happy to hear that they've also got two new split EP's with the all-powerful 13. One on Slap A Ham which isn't quite ready at the time of this writing (but you know it'll kick large ass) and one on Ax/ction (PO Box 623 Kendall Sq., Cambridge, MA 02142-0005) for which I will definitely vouch. For the uninitiated, 13 is a force to be reckoned with - slow, throbbing doomcore in the vein of GRIEF. Powerful beyond words. Combine that with EYEHATEGOD and you've got one serious monster of a record.

Ax/ction's also responsible for "Shrunken," the new EP by those longtime thrashers PSYCHO. Much more death metal than their early years, their new songs are guaranteed to offend all the right people. Six tracks worth of grunts, growls, and shredding mayhem on purple vinyl no less.

Before we get too far off track, KNUT may very well be Switzerland's answer to 13. Painfully slow, two-toed-sloth-struggling-in-a-tarpit dirgecore. Heavy and fearsome, when they're not plodding, they're screeching. Overflowing with power, this is definitely one of my favorite records of modern times. Only 200 made though so act quickly. (Patricia Tacchini, 21-23 Av. Gallatin, 1203 Geneva, Switzerland)

GOLGATHA's "Ich Weiss Nicht..." EP is a semi-experimental festival of raw hardcore and abrasive vocals. Ranging from sorta fast to kinda slow, they hit everything just right. It's a bit like UNIVERSAL ORDER OF ARMAGEDDON on crack or maybe not. (Spring, Floopitz, Kirschcartenstr, 69126 Heidelberg, Germany)

Looking for a real powerhouse of a record? The kind that'll melt your earwax and peel the paint of the walls? By the kind of band that poses with motorcycles and firearms? Then look no further than Chicago's HENCHMEN. Their self-titled EP is full of rough 'n ready crunchcore fueled by thunderous guitars and pissed off screams and backed up by more than a few rounds of ammo. If the music doesn't kick your ass, the band just might. Get it now. (Bad Posture Records, PO Box 92, Middle Island, NY 11953)

If you're looking for power but your outlook is a bit more positive, check out BLUDGEON's "Body Lure" EP. They've got the slow, metallic, heavy duty approach to straight edge and it's simply devastating. Stronger and meaner than Bruce Banner in a bad mood. (Area 51, PO Box 1812, Reno, NV 89505)

Meanwhile, in the grindier scene, AGATHOCLES have been busy little beavers as usual. Their solitary live track on their new split EP is rather disappointing but fortunately NASUM are there to save the day. They provide six totally fanatical grindcore masterpieces with intelligent lyrics to boot. Make way for the new Swedish gods! (Poserslaughter Records, Germany) AGX fare a little better on their split CD with AVERNO. Once again the blaring Belgians spew out ten live cuts from various shows, with sound quality ranging from good to mediocre. AVERNO pick it up with awesome Spanish sung grind that'll leave you craving more. With way cool deeop vocals they sound like a South American ASSUCK. If my high school Spanish hasn't totally failed me the lyrics are pretty smart, so who's responsible for the nudie pics on the inside? (Warmaster Records, c/o Anllelow Callejas, AA 58058, Medellin, Colombia)

Those CARCASS clones from Poland, DEAD INFECTION, are back with a split EP with BLOOD. DI tear it up in a sloppy, noisy style like death metal in its heyday. BLOOD hadn't managed to impress me since their early, grindy days but this live recording is awesome. The vocals are raw and raspy and the music's played with newfound intensity. I am a believer once again! (Morbid Single Prod., c/o Zehle, Postfach 3, D-03114 Drebkau, Germany)

"Primitive and Uncultivated" is a perfectly descript title for the new 12" by the NECROPHILIACS. It's pure and simple, noisy grindcore with an INFEST cover thrown in for good measure. There's nothing more to say except Blleeaaarrgghh! (Rodel, c/o Keule Sternkicker, Allmendeweg 89, 13509 Berlin, Germany)

I liked the first IRONSIDE EP so much that I'm going to mention their second eve-n though I still haven't decided whether or not I actually like it. The fact is that it's pretty damn cheesey. Entitled "Damn Your Blooded Eyes," it features a much more melodramatic band with echoey choruses and weird growly vocals. They're being labeled death metal now but I'd say they're probably closer to DANZIG territory. In their favor, the music's extremely heavy and slow which is why I like this. Still, I'd be especially wary of their next release. (Stormstrike, Kollmarsreuterstr. 12, 79312 Emmendingen, Germany)

POP SICKO!
Ray Lujan

Before I rant and rave about this month's stack of new-ish releases, I wanna thank Rev. Norb for mentioning my three bands (Pariah, Parade, and Parasites) a few months back. Although I'm not even sure if he was aware I was in all three of those bands. Maybe I'm mentioning this to milk the Pariah thing for all the punk credibility I can muster in lieu of this column. Although Lali tells me the statute of limitations has run out on Pariah and I'm just stuck with this column. The PAR thing was a strange coincidence. But if I ever have to name a band again, I think I'm gonna go with Parabola (a geometric curve); 1) to keep the streak alive and, 2) so my parents won't think my mathematics degree went to waste. Pencils down.

First up is the WESTON "A Real Life Story Of Teenage Rebellion" LP on Gern Blandsten (305 Haywood Dr., Paramus, NJ07652). Awesome pop punk in the Mr. T Experience/Meices vein. Great pop tunes with all the harmonies and guitar riffs in all the right places. The vocals have a Dave Smalley quality that gives this just enough roughness. A sure thing for my top ten of the year. The TRIPLE FAST ACTION "Revved Up" 45 on Limited Potential Records (PO Box 268586, Chicago, IL 60626) has a smokin' A-side in the Mice/Material Issue power pop vein. A very cool catchy tune about hating a special someone. The REVELERS, who include a Mice alumnus, have an LP "91st Street Stomp" on Inbred (PO Box 14157, Cleveland, OH 44114). A decent pop record with a sound somewhere inbetween the early Kinks/

Who and the New Zealand sounds of the Chills and the Bats. Tunes galore.

The LILY LIVER "Queen Of The Ball" 45 on Skinnie Girl Records (PO Box 3922, Mnpls., MN 55403) is great boy/girl vocals indie pop in the Small Factory/Versus vein. Two great tunes on what seems to be a new label to keep an eye on. The ODD NUMBERS "Retrofitted For Today" CD on Eight One Nine (819N 2nd St., San Jose, CA 95112) is cool mod pop in the Jam/Chords vein. A comp. of kinda hard to find singles with a couple new tracks. Stays clear of the bad R and B thing and sticks to good Rickenbacker pop. Produced by Ray Stevens, an ol' punk bud of mine, who was in Los Olvididados and the Faction.

The BUBBLE BOYS "Drip" 45 on Average Day Productions (POBox 442334, Lawrence, KS 66044) is good punky pop that reminds me of the Lemonheads and J Church. Not wimpy just poppy. O.K.? Simple Machines (PO Box 10290, Arlington, VA22210-1290) has put out a Working Holidays singles compilation. Remember all those monthly split singles? Well here they are (minus a few tracks) on CD. Does this mean my extra Superchunk splits just went down in value? Trades? Anyways, a limited live CD is included if you hurry which features Superchunk, Archers Of Loaf, and Versus. But that still doesn't make up for the fact that my extra Superchunk splits aren't worth jack now! SIDECAR RACERS (cool name) on Bus Stop (PO Box 3161, Iowa City, Iowa 52244-3161) is good straight forward guitar pop a la the Plimsouls/Gin Blossums. Two strong tunes for my next car compilation tape.

The TINA AGE 13 "Pop Songs For Our Friends" EP on Broken Rekids (PO Box 460402, S.F., CA 94146) is more great artsy noise stuff a la early Husker Du/Mission Of Burma from these guys. Very spastic. Damn near self destructive. Punk but not "punk". The PUMPERNICKEL/JUNEBUG split on Teenage Velvet Eats China (111 Anderson Ave., Soarsdale, NY 10583) is cool amateur-ish indie fuzz pop. Pretty sad twee. Low fi in a"K" way. The SEX POLICE "Science" CD on Scuffcakes (PO Box347, Chapel Hill, NC 27514) is decent mod-ish pop with cool ska horns. These guys fit in well with the Moon Records type of bands who don't keep their ska too traditional.

The TEEN IDOLS "Nightmares" EP on House Of Pain (PO Box 120861, Nashville, TN 37212) is cool pop punk in the Vacant Lot/poppy Queers vein. Basic and fast with a few choice harmonies tossed in. The WELL FED SMILE split 45 on Lil' Deputy Records (PO Box 7066, Austin, TX 78715-7066) is also great pop punk a la the just mentioned bands with a little All tossed in. Two singles to pogo to.

My big find of the last month or two is the MARY LOU LORD release "Real" on Deep Music (PO Box 457, 770 Mass Ave., Cambridge, MA 02139). An amazing all acoustic full length that will make you want to kill yourself. If Mary Lou Lord ever teams up with Townes Van Zant, I'm in trouble. Pretty, soft spoken, and depressing as hell. Throw in riveting too. Unbelievable.

Anyways, until next time if there is one. Just kidding.

STARTLING DISCLOSURES
Personal Magnetism
Hypnotism, Will Power, Nerve Force--Call It What You Will
DR. DANTE

SPECIAL (ALMOST) ALL DISCLAIMER COLUMN WITH A BONUS MODEST PROPOSAL (my St. Valentine's/St. Patrick's gift to YOU!)!

1. I AM SHOCKED! DEEPLY SHOCKED! to find that my (by happenstance multitudinous) references to the editor (here unnamed to compensate for the previous over-referentiality) in my various scribblings in the last installment of the ongoing saga of the all-encompassing, all-conquering organism known as MRR have been construed by some fellow-travellers as viperous bitings against the breast of MRR, which has so kindly offered me the space to do (somewhat) as I will, a trust which I hope to never abuse through shameless self-promotion (though I will be forced to in disclaimer #2) or frivolously attempting the resuscitation of the reputations of say, Butterbeans and Susie (ATTENTION COLLEGE-DEMOGRAPHIC RAWK RAG WRITERS {incidentally, I am now a peer to such cretins, although I got big bucks for running on about "El Baron Del Terror"/"The Brainiac" instead of some lame stoner, thereby maintaining my "street credibility"} - HOT NEW TREND! BUTTERBEANS AND SUSIE! YOU DON'T NEED TO KNOW ANYTHING ABOUT THEM TO START DROPPING THEIR NAMES AS THOUGH YOU'VE BEEN "IN" ALL ALONG! GET WITH THE PROGRAM AND IMPRESS NEARLY EVERYONE WITH THE DEPTH OF YOUR ESOTERIC KNOWLEDGE! "BUTTERBEANS AND SUSIE" SHALL BE YOUR MANTRA OF HIPNESS AS OF RIGHT FUCKING NOW!) when I know that even the full LP of material that was recorded in the Sixties and released a decade of two later is in short supply (ATTENTION COLLECTORS AND DEALERS etc.), hard as it might be to resist the temptation at times.

Nay, nay, the fact that I have cleverly insinuated myself here in the bowels of MRR speaks more highly for the high degree of adaptability (a key to SURVIVAL!) and tolerance (a key to CIVILIZATION!) generally in evidence at this mega-powerhouse/clearinghouse for the disenfranchised, disabused, disillusioned and disgusted that is MRR. Sometimes I wonder, in fact, if it was I who was somehow tricked into MRR writerhood. At any rate, as the German proverb would have it, "That which does not kill one makes one stronger," and that should hold true for this periodical as well.

2. On a more personal note, I was dismayed to find that the review of the CAR THIEVES' ace 7" on Planet Pimp strongly implied my involvement in the misrepresentation of the band as a "Queercore" instrumental band. Although (Planet Pimp Chief) Sven-Erik Geddes is a long-standing friend (and has even just put out a tribute/soundtrack album to my sister Meredith's film, "Blood Orgy of the Leather Girls" - SEE AD FOR DETAILS {I warned you of the impending self-promotion back in disclaimer #1}), I am not in any way involved with the, uh, "creative" or "A & R" aspects of HIS (generally gleefully sleazy and exploitative) label, as I have several imprimaturs of my own under which I fry fish. What's more, it seems to me that the CAR THIEVES got a raw deal since the Planet Pimp "marketing scheme" does them a great disservice by presenting them as some novelty act (the band's alleged homophobia serving as the rationale), and if I had a problem with a band after agreeing to put out their record, I would simply decline to do the record instead of doing it in a manner calculated to piss them off.

3. MY MODEST PROPOSAL. And lo, there seems to be a great flurry of contention lately (as happens from time to time) as to who is "qualified" to be a part of "the scene," or "punk," or whatever; how "hip," or "committed," or "underprivileged" (economically; anyone falling above the upper middle class cut seems to always be taken as automatically "overprivileged" regardless of what the shitty details of his or her life might be) one must be. I've been hearing this bickering for pretty near two decades now and it must end (it's wasting a lot of precious energy with which "we" should be doing something else, although exactly what is also a hotly-contested point). Standardization must be put in place and rigidly enforced! Since there is a

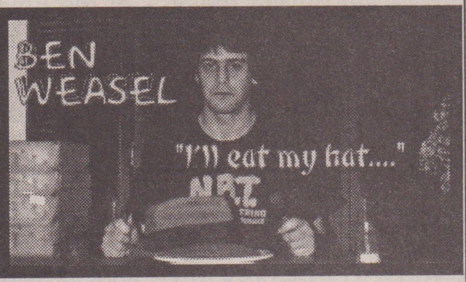
wide disagreements as to the appropriate standards, MRR will be hosting a Constitutional Convention open to anyone who wishes to (attempt to) have a say in said standards. All delegates will be locked in a steel cage, no holds will be barred, all weapons permitted. Bring your slingshots, your butterfly knives, your guns, your broadswords, your hand grenades, your catapults, all you peace punks can bring your plowshares, and whoever's left can make the rules by which everyone else will have to abide. END OF DISCUSSION.

Turning our attention to music (oh, why not!), I've received some demo tapes from promising bands well worthy of plugs. From San Luis Obispo, THE GALACTIC BLASTERS write great surf and garage punk songs and blast them out with trashy aplomb. Little touches like an unheeded telephone ringing repeatedly very close to the tape recorder and a large portion of dialogue from an Aztec Mummy movie show these lads to be made of the right stuff. Concise yet elegant lyrics of the month; "I hate you/ You hate me/That's the way it's got to be."

Bay Area locals THE VULCANEERS (who now have a right-chew-us 7" on Radio X) gave me a tape with RANCID on one side and the SEEDS' "Web of Sound" LP on the other, breaking into the middle of "Up in Her Room" (pre-DOORS epic rock opus) with a VULCANEERS rehearsal. Showing off their grace and aplomb, they race through three high-energy instrumentals, get over to the tape recorder and turn it off with a few minutes of "Up In Her Room" to spare. Having had the privilege of seeing them live (at the Cupertino Library's "Winter Wonderland" with ultra-fab suburban sultanesses that put down the whole Riot thing like it never got up THE RAGGEDY ANNS {or is it RAGGEDY ANNES?; no matter, you'll be hearing more from them}, I can safely say that the VULCANEERS do have one of the wildest live shows around, and having heard the 7" I can endorse it as heartily as Art Linkletter did the game of Life.

Finally, dateline TEMPE, ARIZONA, where the DEL VAMPS are (from audio evidence as well as photos provided) terrorizing local party-goers with the always winning combo of goofy costumes and the type of raucous music that threatens to make rock and roll unrespectable again. Their wild and wooly approach even breathes new life into a couple of old warhorses.

Personally, I find all these bands to be more fun than shooting a barrel of earnest "musician"-types. They rock, they're raw, they do actual songs, and they point towards a brighter tomorrow. Thank you for making life almost worth living. God bless us every one.


BEN
WEASEL
"I'll eat my hat...."
N.R.T.

PART ONE: SHUT UP AND EAT!

The photo heading this column depicts yours truly munching down on a hat. Though I don't remember saying so, Ramsey from AK Press tells me that I once swore I'd eat my hat if Jawbreaker signed to a major label. Like I said, I don't remember uttering such an oath, but it sure as fuck SOUNDS like something I'd say and Ramsey has no reason to lie to me (other than to laugh at me while I eat my hat). Jawbreaker still haven't officially signed yet, but that hat has been eaten, the fat lady has sung, the show is fucking over.

"JAWBREAKER WILL NEVER SIGN TO A MAJOR LABEL." When Blake told me that, I asked him to repeat it loudly into the tape recorder so I could have it for the record. When everybody was giving them shit for selling out even though they hadn't sold a thing and didn't plan to, I stood behind them 100 fucking percent. They made me look stupid, and for that, I'm kinda pissed. But the guys in Jawbreaker are my friends and I have few friends so I have to cut 'em some slack. And truthfully, I'm more disappointed than pissed. They coulda done it their way. They coulda been the biggest indie band EVER. They coulda talked the talk and walked the walk. It sucks. It's probably going to mean their band will end a lot quicker than it should. But in this case, I have to separate business and friendship and no matter how stupid I think this move is, they're still great guys and they're still a great band.

As a fan of Jawbreaker, you have the right to be pissed as well. They know it and I think they're prepared to take all the shit that's gonna be flung their way because they're men, not mice. But I don't think I'll ever again believe a band who tells me they won't sell, even though they probably mean it at the time, as Jawbreaker did.

Either way, the hat is digesting.

PART TWO: YOU LOOK LIKE A DORK

In the past three months, MRR's circulation has doubled. *(Editor's note: This is a fine example of our columnists' literary license--the reality is that our circulation does go up slowly but steadily, about 500 copies a month).* Because of this, a lot of you yo-yo's reading this column are newcomers and probably not aware of my feelings about the current fashion trends in punk rock. Even the people who HAVE been reading my columns like good little doobies apparently haven't been taking me seriously because they're still dressing like complete and total dorks.

I suggest you pay close attention to what I'm about to tell you because it could very well change your life. Without any further hoopla, I present THE OFFICIAL PUNK ROCK DRESS CODE.

1. Baseball caps are nice. I own a total of five baseball caps myself and I often wear my Cubs cap or my USA: AMERICAN AND PROUD cap when I go out to pick up the mail or stock up on Gatorade for the weekend. But I would no more wear a ball cap to a gig than I would a fez. Ball caps have no fucking place in punk rock (though the sport of baseball itself has a very important place in punk rock - I'll get to that some other time). So from here on in, anyone who wears a ball cap to a gig is a fucking jerk.

2. Baggy shorts have no place in punk rock. Baggy shorts are a product of the hip hop scene and it's there that they should remain. Nobody wants to see your turd-crusted butt crack and your piss-stained skivvies. Nobody is impressed by that stupid goddamn chain on your wallet hanging down five feet like a pair of mittens your mother clipped to your parka. If you forget to bring this column with you to your next gig after you've clipped it neatly from these pages, just remember this: Baggy pants = DORK. NO EXCEPTIONS! (I also have strong feelings about baggy t-shirts. Baggy t-shirt wearers, however, are NOT necessarily dorks, because often times they have no choice in the matter; too many bands have succumbed to the pressure to only stock XL t-shirts in their van, thus ensuring that the well-meaning punks will end up LOOKING like dorks. FUCK any band who doesn't sell LARGE t-shirts as well as [or better yet, *instead of*] XL shirts).

3. Backpacks. Backpacks are for school or hiking trips. They are not for gigs. Punk rock shows do not generally take place in the uncharted wilderness; there is no need for a backpack. They are aesthetically unpleasing, but worse, there is no valid PRACTICAL reason for wearing a backpack to a show; anything that can't fit into the pockets of your leather jacket is most likely unnecessary anyway. Which brings me to the most important segment of the PUNK ROCK DRESS CODE: what you SHOULD wear.

First of all, and most important is if you think you're a punk and you don't own a leather jacket, you're not a punk.

The whiniest of you are thinking to yourselves, WELL I DON'T CARE, I DON'T WANNA BE CLASSIFIED AS A PUNK ANYWAY. Shut up and go home. Real punks wear real leather jackets. Real punks wear real leather jackets WITHOUT stupid spikes or studs or patches or paintings or stickers or band names plastered all over them. If you're a punk, your leather jacket is adorned *only* by a few tastefully placed buttons on the lapels. Since we have to take climate into account, you can't be expected to wear your leather jacket EVERY time you go to a gig. But if you don't wear your leather jacket at least 65% of the time when you go out, you're no punk.

Secondly, footwear is more important than you may think. If you wear Doc Martens, you're not a punk. If you wear Doc Martens, you're a sucker. ANY other kind of boot is acceptable. As far as sneakers go, there is one and only one acceptable brand and that is Chuck Taylor Converse All-Star hi-tops. Now, I know you already know that, but what you don't know is that punks DO NOT wear red Converse, Christmas Converse, plaid Converse or any kind of Converse except for black. Uh, that is until recently. After communicating with Stevie of the now defunct Devil Dogs AND learning that Samiam gets paid to wear black Chuck Taylors at least 50% of their onstage time, I've come to the realization that black C.T.'s have been co-opted by the mainstream and are now utterly unacceptable. I KNOW what you're thinking. You're thinking, BUT BUT BUT, ALL SORTS OF MAINSTREAM PEOPLE WEAR LEATHER JACKETS AND YOU SAID LEATHER JACKETS ARE THE NUMBER ONE PRIORITY OF THE PUNK ROCK DRESS CODE. Fuck you, I know what I said. The point is, leather jackets are not a SYMBOL of MAINSTREAM ALTERNATIVE/PUNK. Black C.T.'s ARE.

Because this is such a recent development, there will be a grace period of three months from the publication of this column during which you will not be considered a total fucking twit if spotted sporting black C.T.'s. But after that three months, your C.T.'s should be white. No other colors, no funky laces or writing on the shoes, just plain white. Don't even try to argue about it because I've gone over every argument in my own head. There is no other way.

You already know that baggy pants are for the birds. Aside from that, there's a decent amount of leeway in the PUNK ROCK DRESS CODE as far as pants go, though you're really better off sticking with blue or black jeans (LEVI'S ONLY! NO GAP, WRANGLER, TOUGHSKINS, JORDACHE, SERGIO or whatever the fuck else you might find).

And though you can wear just about any jacket during the 35% of the time when you're not sporting your nifty leather, UNDER NO CIRCUMSTANCES should a punk be seen wearing a gas station jacket. Gas station jackets are for pussies. Gas station jackets are for guys with 20/20 vision who wear glasses anyway to impress the dimwitted emo chicks. The gas station jacket is the '90s version of the Nehru jacket and years from now, when you idiots look back at photos of yourselves in 1995 because your snot nosed kids asked you if you ever did anything besides selling insurance, you will cringe.

That's it. For the one dumb fucker in Hungary who's sharpening up his angry letter pencil at this very moment, lighten up. My PUNK ROCK DRESS CODE is only wishful thinking (though those of you who adhere to it will thank me later).

And lemme tell you something else about punks, punk. IF YOU DON'T THINK THE RAMONES WERE THE GREATEST BAND TO EVER WALK THE EARTH, YOU ARE NOT A PUNK, YOU ARE NOT EVEN FUCKING CLOSE. YOU HAVE NO BUSINESS BEING IN A BAND, DOING A FANZINE, OR SHOWING YOUR SORRY FACE AT A GIG. IF YOU PLACE ANY BAND ABOVE THE RAMONES, YOU ARE AN IDIOT. I WILL BE BUYING INSURANCE FROM YOU COME JULY.

MYKEL BOARD SAYS
YOU'RE
WRONG!

I find it difficult to listen to the words of a really attractive person. Instead of listening, I watch the lips. I imagine my stubbiness in their mouths-sliding in and out. The blue veins appear and disappearing as my skin-coated spheres hit against the chin in front of me. I steer the conversation to produce words like *pool* or *food*. The OOOO sound of these words rounds those lips, like they were wrapped around my blunt thruster. If the speaker smiles, I see my own semen dripping white and fluid down the mouth corners, gathering at the chin.

I start to write this column on the plane to Mexico city. I've got my new Toshiba notebook computer— to be paid for sometime early next century. Ominous signs abound. I sit next to someone who doesn't smell very good. And the movie on this flight? Lassie.

WEEK 1: Mexico City sucks

December 21: I'm staying in a $30 a day hotel. The only entrance is called *The Emergency Exit*. It's padlocked after 10PM. To get in later, you have to open the door as far as you can. Then you rattle the chain. A white haired old man grumbles from the depths. He appears rubbing the sleep out of his eyes. Unlocking the padlock, he allows you to enter.

The lobby stinks of glue. They seem to be renovating. Pieces of formica and tile are everywhere.

December 22: I'm constipated. CONSTIPATED! In Mexico! (Even more ironic since I used this as a joke in my last column!) I'm the only tourist in the history of the world to visit Mexico and get constipated!

I'm also depressed. I'd found this leaflet in *Zona Rosa*, the hip, touristy area of Mexico city. On the front of it, is a picture of a naked girl. *Videos, Strippers, Sexy Fun!* it promised. The address is in a weird part of town— not dangerous, just empty: all offices and stores; all closed at night.

I get out of the subway at 10PM and walk to the club. I pass dark buildings with gates pulled down— looking like silver teeth along the sidewalk. A beefy guy in a tuxedo smokes a cigarette in front of the only open doorway. He stands alone behind a velvet rope. Then, he spies me approaching.

"Welcome sir," he says in English, unbuckling the rope. It's as if he were making room in the crowd to let me— special me— pass into the mysterious place. Of course, there is no crowd. There is, however, a ten dollar admission fee.

From the street, I stumble into a black room. Black walls, black bar, black furnishings. My eyes adjust to the dim light. I can see a place about the size of my parent's walk-in closet. Two guys huddle in the corner drinking beers. Videos? Strippers? I look around.

High on one wall, a small TV monitor glows quietly. On the screen, a videotape shows some gringo woman (and I use the word loosely) taking her clothes off. There is my stripper AND my video. I've been taken!

I drank the beer included as a *bonus* with my admission. (Tip, of course, is extra.) Then, I leave. Well, I *attempt* to leave, because the tuxedoed guy starts speaking very angry Spanish to me.

My own Spanish doesn't go beyond "Buenos dias, yo quiero comerte." or in Mexican, "Chinga tu madre." But by his gestures and the few words I do get, I realize he isn't going to let me out.

I go back in and ask the waiter how

to leave. He points to another door. It's the bathroom.

"Not that way," he said, "it's the bathroom."

Very funny.

Unfortunately, the waiter is as big as the guy at the door. I begin to get scared. He can tell by my panicked look that he'd better let me out or deal with a shivering bowl of jello on the floor. He takes a pad of paper out of his pocket and scribbles something on it. Then he leads me by the hand to the guy at the ropes.

I hand tuxedoman the paper. He looks at it, laughs, opens the velvet rope, and I'm on my way.

December 23: My only other adventure during that first slow week is at a homobar. This place is recommended by *A Man's Guide To Mexico.*

You enter through swinging doors like in the saloons in old Westerns. On the other side of those swinging doors are a bunch of men.

"What'd you expect in a homobar?" you might ask.

Good question. But there are guys, barely legals, attractive fellows, and there are **MEN.** Of all the sexes, men are the ugliest, least appealing.

Mexicans aren't very tall and tend not to have a lot of facial or body hair. Two things that, when lacking, normally are attractive. However, the macho built into their blood requires them to make up for it. So they all dress in these cowboy clothes and let whatever facial hair they've got grow until it gets like Emil Zapata or Fu Man Chu. Yuck!

I order a beer and look around. At the bar, a young man with a sharp nose and intense stare catches my eye. His face is like an Aztec statue, smooth proud and very attractive. Eventually, he looks at me, makes a *tsk tsk* sound with his tongue, and walks out. I order another beer. The more I drink, the better looking become the rest of guys in the place.

By my fourth beer, I see someone I would settle for. He sits at a table on the other side of the room. Slim. No facial hair. A shortish unstyled haircut. Not really good looking, but at least non-ugly.

I stare at him. He stares back. I stare some more. He stares some more. This goes on for twenty minutes or so. (Into beer five). Finally, I wave my hand for him to come to meet me at the bar. He waves his hand for me to sit down at his table. I walk over and realize that, up close, he's not as non-ugly as he is from further back. But, since he's better looking than my right hand, I stick around and order another beer.

Then he starts to talk. He doesn't speak English. I answer whenever there's a word or two I understand. He keeps talking. And talking.

This, I discover, is a very common trait among Mexicans. A nation of teenage girls with their first phones. We talk about NAFTA, why I like "Latinos" (a word as irritating as "Asians"), the weather, his clothes, my clothes.

Eventually, I finish my beer. He finishes his beer.

"Well, I think that does it." he says.

I manage to hold the grin down to a polite smile.

"Yep, I don't think I'll have another one."

"Let me give you my name and phone number," he says. "Call me tomorrow and we can meet and I'll show you Mexico city and we can go out."

Tomorrow! I can't believe this. A homo who won't fuck on the first date!!! This is incredible. Only in Mexico! He wants some courtship. Like I should buy him flowers or hire a mariachi band to play under his window and serenade him! Why the hell be a homo if you're gonna play hard to get? Oy vey.

I take his number on the back of a napkin. As soon as we part company, I blow my nose in it and head back to my hotel. I don't think I'm gonna like Mexico very much.

December 25: Christmas Day. Not being Christian, this isn't important to me, except everything is closed. There's nothing to do. I don't even get to break a piñata.

WEEK 2: Mexico is great!

December 24: I know it's out of chronological order, but it belongs in this section. *El Chopo,* the punk market. The entire street is closed off. There are booth after booth strung together with wire and blue tarps. Tapes, records, zines. Things you've never seen before.

Jose Jimenez has a stand here. He sells stuff on his label, from all over South America, as well as Mexico. He's brought his video camera and lends it to me to shoot what's going on in the street.

The market is huge. A meeting place for punk rockers from all over the world. Shoulder to shoulder, buying, selling, passing out leaflets. Shooting the shit. One stall sells heavy metal shirts for kids up to the age of five. They're doing a good business.

An attractive died-blonde guy with a nosering comes up to me.

"Hey, didn't you stay in my house in Ottawa?" he asks. He was right.

I talk with some guys from Guadalupe. They tell me about their fanzine and their lives. They buy me lunch. I see this skinhead in a SHELTER t-shirt. Oy vey, I think. I'm wrong.

He's a fine guy, the singer from the band ATTOXXXICO. He introduces me to even more people, Fernando from the band 34-D, for example. Fernando gives me a tape.

"You'll like my band," he says, "everybody hates us. We're politically incorrect."

He invites me to a the band practice the day after Christmas.

December 26: At that practice, I meet their hefty bass player Roberto. Roberto is also the drummer of *ATTOXXXICO.* He's a fat guy with a wispy mustache, beard and girlfriend. [Another proof that fat people make good musicians.]

"Mykel Board!" he says, "somebody told me you were gonna be here."

I quickly look to see if he's concealing a weapon. He's not.

"Hey man, you don't have to stay in a hotel. You can move in with me!"

I do, the next day. That's when the fun begins.

Roberto and his girlfriend Fernanda are fans of the same things I am: social freedom, sleazy movies, and sex. They are both meat eaters and extremely unpopular with the orthodox anarchists and commies. What better hosts!

Roberto is poor and lives with him mom and pet car. (I say pet, because it's domestic, never leaves home or runs away. Never runs at all, as a matter of fact.)

They're incredible hosts. I'm getting hungry and ask Fernanda how to get to a decent restaurant.

"Restaurant!" she says, "Never!"

She then uses the sausage, spices, beans, bread and whatever else lies in Roberto's moms cupboard to cook me dinner.

December 27: We go to as very expensive strip club. Ten dollars to get in. Roberto and Fernanda pay. A single beer costs $12. I pay for my own.

Pretty girls perform both on and off stage. They're mostly slim with long brown or dirty blonde hair. They dance naked on a platform in the middle of the room. All the tables are up close.

The other folks in the place are better dressed and more intoxicated than we are. I point to a bottle of champaign on another table. Fernanda grabs my hand.

"Don't point!" she whispers loudly. "You could get us killed. Those guys are drunk. Who knows what's in their pockets?"

It's gonna take me awhile to learn these exotic customs.

I go back to watching the girls. Under the stage, right in front of us is a smoke machine. It's aimed at my face. Every minute or so it blows this chemical smoke. My eyes water and I start coughing.

Through the smoke, however, I spy

a colored girl who is so amazing, I have to fix my pants the moment I see her. Skinny as a little boy, her pert breasts have nipples a good 3/4 inch long. Not a spot of flab on her rippling body. She's shaved her very curly curlies into that porno cut that compliments but doesn't conceal.

Roberto and Fernanda have their collective eye fixed on a brown-haired girl. Somewhat rounder, she's not quite as good looking as the Negress, but she's sexy as an eyebrow-scar. And she's friendly! When she finishes dancing, she comes off the stage to talk with us. I don't understand most of what they talk about, but I really enjoy the casual conversation with a nude girl.

It takes awhile to figure out the system, though. You don't tip, like in the States. (For the novices amongst the readership, you slide a dollar bill into a bra or bikini strap.) Here, the girls are naked. There's no place to put the money. Well, there is *one* place, but nobody is putting anything there. In fact, no one is touching the girls on stage at all. They dance, flash their wares and then take care of the *real* business offstage.

An attractive, slightly butch looking woman goes from table to table selling tickets. You can buy a $20 ticket or a $25 ticket. The $20 ticket entitles you to a "table dance." The girl comes over, sits on your lap and presses herself against your crotch. She rubs back and forth and up and down and back and forth again. You're only allowed minimal touching.

For the $25 ticket, you get to go into a closed area in the back for *the special treatment.* They don't tell you, however, what exactly *the special treatment* is.

Since I'm unable to successfully milk my udder through two layers of cloth— I declined the $20 tickets. I also declined the $25 ticket, having been burnt before with the "video and stripper."

Roberto asks the ticket seller if he and his girlfriend can pitch in for a table dance. The ticket seller says no. Two girls are not allowed to do anything together on the main floor. The customers would be offended. It might insult their manliness. But, if they want to both take one to the back...

They pick the friendly/sexy one, pay the $25 and go into the back. I watch their belongings and the girls on stage.

While they're gone, the ticket seller comes back to me at least three more times. She asks me to buy a ticket.

"Yo soy un Christian!" I tell her.

She makes a grand sweeping motion with her hands.

"Todos somos Christianos" she says. (So what? We're all Christians.)

I figure next time she comes around I'll say I'm a homo. If that doesn't work, I'll tell her I'm a cop. There's no need to. Roberto and Fernanda are soon back.

"That was quick," I say. "What happened?"

"Well," says Roberto, "She got completely naked and let us pop in a finger or two— wanna smell?"

He offers his fingers in front of my face. I take a sniff. Smells like teen spirit.

He continues, "She let us each take a tit in our mouths and we played with her nipples."

"That's it?" I asked, "What about IT, didn't you do IT?"

His forehead wrinkles. Then he realizes what I mean.

"Oh no," he says, "You have to take her home for that. That would've cost 1200 pesos." (That's about $350.)

"What!" I said, "that's worse than New York!"

"Don't worry," he told me. "Next time we'll go to someplace more at your level."

Little did I know what I was in for.

December 29: Luche Libre, Mexican wresting. I'm at the ring with Roberto, Fernanda and Fernando. This is one of the reasons I came to Mexico: capes, masks, real athletes that make Hulk Hogan look lame.

Now it's a tag team match. THE BLUE DEMON and somebody dressed up in an American flag costume. They're the good guys. The cubby PORKY, and BLACK DEATH are the bad guys. BLACK DEATH wears a skull mask— with a mohawk.

They're off. Porky distracts the referees while BLACK DEATH goes for a boot to the nuts. BLUE DEMON is down. BLACK DEATH is in the air, flying from atop a ring post. BLUE DEMON turns. BLACK DEATH lands on his face. PORKY bursts in. He hurls BLUE DEMON out of the ring, knocking over the first row of chairs and the people in them.

PORKY jumps over the ropes and out of the ring. Bang! He sits hard on THE BLUE DEMON. AMERICAN BOY flies from the ringside onto the floor amidst the chairs.

The crowd boos as BLACK DEATH joins the melee. I cheer "Viva el punk!"

The entire row in front of me turns and glares back. Roberto and Fernanda look up at the ceiling in a *who-is-that-guy-we-don't-know-him* parody.

Meanwhile, our caped heroes are in the air. Tumbling, back flipping, dancing on air. They're back in the ring. BLACK DEATH has BLUE DEMON on his stomach. The villain sits on the hero's back, his hands around the star's throat. He goes for the mask. He's gonna take it off! The ultimate humiliation for the son of one of Mexico's all-time greats. The mask is off.

THE BLUE DEMON covers his face, burying it in the mat. CAPTAIN AMERICA brings a towel for THE DEMON to cover his shamed face. It's over. The punk won. I cheer... Boy do I love Mexico.

January 3, Morning: We're at the radio station, me, Roberto, Jose Jimenez with his video camera, and Fernanda behind the microphone. She's the pro. The show is called *Talking About Men.*

"Today we have a special guest with us: Mykel Board, a sexpert from New York. Mykel enjoys all kinds of sex— with men as well as women. Now Mykel, in all your travels, what's the most interesting sexual experience you've had."

I talk about my trip to Thailand and the brothel with girls using their bodies as sponges. (I didn't then know that I was yet to have my REALLY most interesting sex experience.)

"And now we'll take questions from the audience..."

The first one is from a local listener "After you've had sex with a man, don't you find it difficult to go back to women?"

"After you eat tacos," I answer, "do you find it hard to go back to burritos?"

My favorite question comes from a person of indeterminate gender," Can you please tell me how to meet you in person? I'm very interested."

I give my PO Box— just in case. The callers all promise to send photos.

January 3, Evening: There is a huge burlesque hall in a plaza known as Garibaldi. It's not a tourist area. It's a place where the low-class Mexicans go for drinking, and other thrills. Guys walk around with car batteries attached to cables. As the end of each cable are two metal grips.

To test your manliness, you pay three bucks to hold onto those grips. The battery owner gradually turns up the juice. The longer you can hold on, the more of a man you are. The Mexicans have this thing about manliness.

Near Plaza Garibaldi is the Burlesque house. It's a rundown theater that holds about 300 or 400 people. Outside posters show a bending over women proclaiming. *The most famous burlesque in Mexico.*

Entrance is $10. Fernanda and Roberto buy a ticket for me. We walk into the darkened theater. In front is a large stage. About halfway through the orchestra seats is a raised carpeted platform that runs the whole length of the theater. Two long planks split the platform into thirds. Perpendicular, they run from it to the stage.

Once we're seated, we notice that Fernanda is the only girl in the audience.

Later on two matronly looking women come in and sit down.

There is a comedian/singer on stage. I don't get the jokes, but the audience laughs a lot. Occasionally, I say something, in English, to Fernanda who sits next to me. On the other side of her is Roberto. On the other side of Roberto is this drunken Mexican who keeps shouting stuff— heckling the comedian.

"Mata los gringos!" he shouts. [Kill the white foreigners!]

"Pienso que ahora, tenemos que hablar in Español." says Fernanda. [I think we should only speak in Spanish now.]

The audience is a surprise. Unlike the businessmen types of the first place, these guys are a commie's delight. You couldn't get more working class if you went into the salt mines! All ages too. There are a lot more 16 to 20 year olds than I'd expected. No one checks IDs at the door.

After the comedian comes the first of the three strippers. She's slightly chubby, relatively light-skinned. She wears almost nothing— high heels and a band-aid size bikini. Within a minute, she's down to just the high-heels.

She walks over to the left runway and starts up. The audience— almost en masse— gets up and rushes to the runway. Dozens of hands reach up. They crawl over breasts, stomach, legs, under, around, between. The audience members crawl over each other, using their fellow-members' bodies as step ladders to get a boost to reach the walking lady.

The woman does not look happy. She speeds up her walk, brushing away the hands like you might brush away wasps after accidentally knocking over a nest.

Now, folks who have read me before, know that I tend to romanticize the sex biz. It's an exciting job, usually with good pay. You can travel and easily take with you all the tools you need to ply the trade. The fact that you're appealing to others is the basis of your employment— quite an ego boost.

But the reality of this situation is that this girl is NOT having a good time. The reality of the sex biz, is that, in many ways, it's just like any other biz. That means MOST people in it probably would rather be doing something else. That means there are sleazy customers and jobs you don't want. Sometimes, it's no better than being a waitress or a cab driver.

This realization depresses me. I like sex. Sex is good. It's fun. It's sad when people do sex stuff and don't enjoy it. I get further depressed, when the second dancer came out. The same thing happens. Then, the situation changes.

It's time for the grand finale. The smell of sweat and girl still lingers in the musty air. The lights dim. The music starts. The announcer talks very fast. The crowd cheers. It's time for ***Carmen!*** (I don't know if her name really is Carmen, but that's the only Spanish name I can think of right now.)

A chubby woman swishes out onto the stage. She wears a one-piece bathing suit, and a skirt made of large feathers. It drapes onto the floor in the back.

The conga drums start. Then the guitars and trumpets. It's a kind of calypso. Carmen wiggles her hips, shaking the feathers to and fro. Then she lets the skirt float softly to the stage. Next comes the bathing suit. Her too-firm breasts move strangely as she wiggles. I get out of my seat and walk up to the stage for a better look.

Pushing through the cheering, reaching, crowd, I look up at the girl. She's now completely naked, gyrating. Boy, is she ugly! She's got a paunch. Her hips merge wrinkly into her belly. She's got a square face with a jaw that would put Popeye to shame. She's got an adam's apple... an adam's apple.....

Wait a second, girls don't have adam's apples— not that you can see anyway. And those breasts, no wonder they move so funny. They're not originals. This girl wasn't always a girl.

My gaze moves between her legs, no scars, but things are a little too perfect down there. Back to the face, the body, this girl must've been a forklift operator or jack hammerer before she was fixed. And these guys in the audience scream for her in all their macho fury. They don't have the slightest idea.

Carmen heads toward the ramp. Again comes the flurry of hands all over her. Carmen loves it. She smiles and waves. She grabs the hands and rubs them all over her body. Every few steps, she sits on the platform, spreading her legs wide. In less time than it takes to hook a fish, a fresh young face from the crowd buries itself in her crotch— licking long, hard and deep into that recently built fissure. I can hear the slurping and sucking three rows away.

The crowd allows each licker only a few seconds before being pulled off by another enthusiastic audience member. Each places his head, his mouth, his tongue where the previous one had been.

Slowly, Carmen makes her way up a ramp to the second platform. The audience goes wild. She shakes her rump, and everything attached. Slight strands of saliva drip from the hairs between her legs.

On the upper platform, she suddenly tightens her legs around the head the young man deep in her crotch. The audience laughs as his slurps turn into chocking coughs. Then, to the applause of all, she releases him and continues her trek.

When she has completed the circuit, stage-to-left-ramp-to-second-platform-to-right-ramp-back-to-stage, I loose track of her. Some guys in the audience have said something rather impolite to Fernanda causing her to quickly shift her seat. She now sits with a scarf wrapped around her face— hunched over to hide her gender. This solves the problem. My attention returns to the stage.

Now there are three guys on it, as well as Carmen. One of them looks like a beer guzzling redneck. He's got a big gut, a middle-aged pock-marked face. He's so ugly he could come from New Jersey. I'll call him Diego.

The other two are very attractive young men— in their late teens or early twenties. One is about my height, with dark skin and almost Mayan features. I'll call him Don. The other is tall, lanky, with a short little nose and a beautifully hairless face. I'll call him Juan.

Diego is pretty hairy for a Mexican. Black sprouts grow like crabgrass over his droopy chest and belly. The slim Don and Juan have completely smooth skins. They even lack that line of bodyhair that rises from the pubes to the belly button in gringo men.

How do I know these intimate details? Because Diego, Don and Juan have taken off their clothes. They're completely naked on stage, furiously pumping themselves, trying to get ready for...

Carmen makes them all lay on their back, feet toward the audience. She goes to Juan. Standing by his head, facing his feet. She puts a foot next to each temple. Then the big woman squats down on his face. She rubs herself back and forth against his nose and chin. Then she leans forward to suck his limpness into her mouth.

Meanwhile, Diego and Don work frantically trying to firm themselves up for their turns.

Juan's Vienna sausage flops this way and that, refusing to build up the blood necessary to stand at attention. Unsuccessful at stiffening her prey, Carmen pulls Juan up by the rump, folding him over so his butt sticks straight into the air. She smacks it playfully a couple of times. Then she raises her middle finger. The audience applauds wildly— egging her on.

She baits the crowd, looking up with a *should I? should I really?* look on her face. The crowd goes wilder. Finally, she plunges that finger into the hole beneath her. The body shakes as the finger is quickly removed. Then, just as quickly she is astride Don.

It's nearly the same for the other two. None of them can overcome their limpness despite their trying.

"Boo!" "Why don't you try REAL men?" "I could do it, why didn't you pick me!" shout audience members. (In Spanish, of course.)

After she finishes with Diego, the three get up to put their clothes back on.

"NO!" shouts Carmen, blocking the way.

Then she forces the three to march naked up the runways and across to the other platform. As they march, hands reach up for them, grabbing their legs, their danglies, anything that they can reach. The boys kick viciously at the grabbing hands. When they're halfway to the platform, Carmen shouts a "fuck me!" challenge.

Again, she goes to Juan first. She flops on his stomach like PORKY flopped on THE BLUE DEMON. A desperate "ugh" leaves Juan's body with his breath. Then she grabs between his legs and starts fondling. He's still limper than uncooked bacon.

I get up from my seat for a closer look. The men in the audience are all over the pair. Juan tries to stuff his flaccidity doggie style into Carmen. Hands from the crowd push his tight little butt forward as if to give him a boost.

All these macho Mexicans fondling this attractive naked guy, starts to make *me* hard. I feel like telling 'em— "step aside, I'll show you how to do it" and then going after Juan. I don't.

The embarrassed Juan is unable to perform. Likewise, Don and Diego can't bring their Mexican macho to that flesh between their legs. The poor boys, after being humiliated and manhandled, are allowed to return to the stage and get dressed. Carmen raises her hands in victory. *Ole!* The crowd applauds. The show is over.

What an inspiring evening! The essence of macho turned inside out and stood on its head in a grimy burlesque house in Mexico city. What a night!

Yep, Mexico is heaven!

Now comes the question: What is the difference between the miserable time I had during the first week and the great time I had during the second week?

I could be specific. I could say it was Jose Jimenez, Roberto, Roberto's mom, Fernanda, Alain (who also put me up and took care of me for awhile), Fernando, Paulino, and a buncha other guys whose names will come back to me the minute I modem this to Tim. That would not explain it.

In one of my earliest columns, I wrote that the great thing about punk rock was that you could put on a leather jacket and Sex Pistols button and have instant friends anywhere in the world. Things have not changed much.

There is a community out there. Folks who like the same music and clothes. Folks out of the mainstream of musical life. That's how I got connected. Not all punk rockers like sex as much as I do. That's not important. It's the connections that count. Once those start, then individual peculiarities and other shared interests can blossom and expand like a sprout of flesh at a lapdance.

But, there's a problem. Whenever I hear 'community,' I can't help but see the hardened flesh of 'identity' working its way into every orifice. The blue veins of intolerance and exclusion appear and disappear into the idea. The same smiley face of shared interests, drips with the semen of exclusion and xenophobia. OUR bars, OUR music, OUR *safe space*, these are all words that one group of people uses to keep another group out.

Talk of community steers the ideas of friendship and fun into ideology and division. Identities: black, white, gay, straight, male, female— these are all ways of dividing people— excluding people and creating loneliness and worse. I love community, but I can't see it without identity dripping down its chin.

As bad as identities are for human relations, they're worse for individuals. If a person says *I am X* rather than *I do X*, they box themselves in. They accept a code of behavior, a way of thinking and acting— not allowing more. *Gay men* don't fuck girls, because they're GAY. To do it, would jeopardize that identity. Whitefolks feel uneasy in blackfolk's neighborhoods, because both groups share a common feeling of what it means to have a white and a black identity.

So it looks like we have a problem, a dilemma, a conundrum. How can I use the punk community without *being* a punk?

Actually, the solution isn't so difficult. We're just looking at bad examples. It IS possible to have community without identity. Instead of homos and Negroes, we should be looking at movie lovers and baseball card collectors.

These folks have conventions all over. They meet with people who share their interests. They make friends through their hobbies and then find out that their friends share *other* interests. Their communities are open to anyone who's interested. You don't need an ID card. You don't have to belong to a certain race or identify with a certain gender.

If you can separate the ever-thrusting idea of identity, from the useful and fun idea of community— you, too, might someday find yourself watching some naked Mexicans screw— and shout *Ole!*

ENDNOTES:

—>*OK you guess dept:* Remember last column where I wrote about how self-image does not always match public perception? OK, buckaroos, here's a test: You've been reading me for awhile now. You probably think you know me well enough to predict my actions. So the question for next column is: Did I go to a bullfight in Mexico? Why? or Why not?

Don't bother sending me your answers. I'll let you know next column.

—> James from NYC has started an organization called *Popsmear.* It is a weird kind of zine, in an envelope. The envelope includes stuff that people send James (105 Thompson St (3), New York NY 10012-3723). It's a little more complicated than that, but you can write for info.

—>*What? dept:* The fine group ***H.E.A.R.*** (Hearing Education & Awareness for Rockers, POB 460847, San Francisco Ca 94146) has been helping folks out for a long time. Everyone from Pete Townshend to all of METALLICA are members or advisors.

I just learned that I lost half my hearing in my left ear. I can never get that back, but I CAN prevent further loss. WEAR EARPLUGS! You may look like a wimp, but at least you'll be enjoying the music in five years. I know I'd have ALL my hearing if I had had H.E.A.R. and METALLICA telling me to wear earplugs in 1968!

Anyway, H.E.A.R. has big money problems. So send 'em whatever you'd pay for one CD. Buy it next month. Your contribution will help you and others enjoy those CDs for a long time to come.

—> The *Fully Informed Jury Association* is a group of folks trying to use juries to do what the law won't— like if there's no victim, there should be no crime. They support the jury's right to decide law as well as fact— something judges (or schools) almost never tell you about. I give them a few bucks every year. If you're interested in finding out more about them, you can call for information at 1-800-TEL-JURY.

—>*Whoops Dept:* remember the sex and staples videotape I told you about? Well, as it turns out, it was NOT a personal one just for me (I think), but part of the SPUNKASFUCK series. That means YOU can get a copy too. Send $12 (and an age statement) to: Ron Gillikin, RDI PO Box 12905, Clarendon PA 16313.

—> *Internet News Dept:* With the recent controversy over race and age, comes an internet posting of a long SERIES of studies that find a direct correlation with *lack* of intelligence and religious fervor. (The studies go back to the forties and continue into the 80s. If I can dig up the source I'll put it here. If not, you'll just have to trust me.)

—> One of the many fine folks who helped me out in Mexico is Jose Jimenez Armas. He has a small record shop and label with lots of great stuff you can't get other places. His label puts out the Peruvian KAOS CD. He also has access to plenty of Mexican gems like the great REBELS 'D PUNK.

Because of the decline of the peso, he can't buy U.S. records, but would love to distribute them. That means trade. If you want to get your records into Mexico, send him half a dozen and ask him to send you a buncha stuff. He'll be more than fair. If you want a list of what he's got, write and ask. Be sure to enclose an International Reply Coupon. (You buy 'em at the post office.) Write to him: Jose Jimenez Armas, Apartado Postal 70-205, Ciudad Universitaria, Mexico DF CP 04511, MEXICO.

—>*Wouldn't wanna violate the law dept:* It's probably illegal to ask folks to send me a decent Windows-based communication program. That would be *solicitation to pirating*, something I'd obviously never do. So please, DON'T send a copy of such a program to me at: POB 137, Prince Street Station, New York NY 10012.

-> *Gringos as suckers dept:* Roberto tells me that lots of Mexicans write to bands and labels in the U.S. claiming "We're only poor Mexicans. Can you please send us your records for free? We have no dollars and we can't buy them here." Sure enough the G.G.'s (Guilty Gringos) send those disks, CDs, LPs, cassettes. 99 out of a hundred times, they end up for sale— at inflated prices at El Chopo; the punk market.

"Believe me," says Roberto, "any record you can get in The States, we can get here— and more."

—> From Internet someplace:

Q: How many punks does it take to screw in a lightbulb?

A: 100. One to screw it in, and 99 to say they "did it themselves"

—> *Can't afford the cash so I'll give publicity dept.* The National Coalition Against Censorship (275 Seventh Ave, NYC 10001), has been working all over the country--from Anchorage to Chapel Hill. They're fighting attempts to ban books and prosecute people for selling them. They, of course, need help. Newt and Jesse sure ain't gonna do it.

—> Anybody ever hear of a low budget filmmaker named Greg Nickson??? I just saw this movie called DRUM STRUCK, using all young actors, shot in black and white— it's amazing!! If ERASERHEAD held auditions with EINSTURECENDE NEUBAUTEN for a college rock band, this movie would be a record of it. See it!

—> *Quote 'o the week dept:* Former VJ Adam Curry explains why he didn't like MTV (owned by Time Warner) meetings.

The only thing I ever noticed that really irked me is when I was in a music programming meeting and someone said "Wait, the meeting isn't over, we haven't added enough Warner's (meaning bands on the Warner Bros. label) *today." That was the last time I was in that meeting.*

Now Adam, I bet Henry Rollins never gets that huffy.

BRUCE
ROEHRS

To those who drink beer...
I salute you!

Have you noticed that oi and beer kinda go together? Those world class beer drinkers, the WRETCHED ONES, have a killer EP out called "Nice Guys Finish Last" on Black Hole Records. You've been following these punk greats all the way from Midland Park, NJ to Philadelphia; now you must have this new slab-o'-oi. The WRETCHED ONES make only one kind of record: fast, raw, beer-guzzling punk rock.

Oi music is enjoying a worldwide resurgence. Besides American oi bands like BRISTLES, CASUALTIES and LIME CELL, you have the incredible BAD VULTURES from Japan. Then we move to England where Helen Of Oi Records is putting out great oi by a wide variety of bands. This month, Helen Of Oi offers up DISTORTION, good street punk out of Cumbria, England. This "Bully Boy" EP has the rough hewn sound that you're looking for in an oi record. The next H-O-O release is SAD SOCIETY from Edinburgh, Scotland. D. Wilson and his mates lament the conditions for youth in "Nothing To Do": "Harassed and lifted by the police, nothing to do, that's life for you, scrounging for money till your giro's due." Thirdly, we have OXYMORON from Erlangen, Germany with their "Beware Poisonous" EP. Their song "Dead End Generation" passes along sound advice to young punks. "Don't let them kick in your head or grind you down. Spit out, give vent to your rage and trust nobody."

Pogo Stick Records presents the SPENT IDOLS doing some good'n'snotty safety pin punk. Mike Spent and pals from Vista, California rock out in the 1977-style punk fashion. "The Creeps" has the patented punk guitar-riff driving it along with great singing and a good chorus: "Creepa on the street." You better go find this one.

World's premier punk band, possibly? Joe King and his QUEERS posse have yet another smokin' single out, this one called "My Old Man's A Fatso" and, besides the ANGRY SAMOANS cover, includes a Weasel/Jughead composition, as well as, would you believe, a cover of "MacArther Park", that piece of shit melodramatic Jim Webb tune that Richard Harris emoted all over. It's punked-out within an inch of its life. Very good!

The SWINGIN' UTTERS continue to dominate the California airwaves with their new split EP, shared with SLIP After last month's mind-boggling, great "Teenage Genocide", the UTTERS deliver a solid performance on two numbers. "Well Wisher" has the trademark powerful singing with the caustic lyrics "Am I the only one that gets this fucking joke?" On the flipside, SLIP does three originals including the heartfelt "Show Me/Tell Me". The band demonstrates a healthy cynicism, ie "Show me the kind of man you want me to be," punctuated by a strong punk/hardcore sound.

Remember the MOTARDS from Texas? They currently have a raging split single out with the CRYIN' OUT LOUDS. This shit is very fast, very loud, and motherfucking punk-as-fuck. Damn near too extreme for you melodic punk rockers—exercise caution when spinning this one. The CRYIN' OUT LOUDS side is somewhat tamer, with a bit more of a retro-garage feel to it.

TPOS, that eclectic label out of Connecticut, has a most unusual package called "Destroy All Mediocrity" available. The must-hear tracks include COCKNOOSE's "Punk Rock Outlaws", MAD BROTHER WARD's "Dead End Sunday," and ANTI-SEEN's "Leeches and Losers." What a triumvirate wrasslin' punk bands, any one of which will bite the head off your chicken just to watch you squirm. These ornery varmints are currently playing some of the dirtiest, most lowdown depraved punk in the business. All in all, Malcolm Tent's package includes one LP, one 10", one 7", one cassette, a zine and sundry bric-a-brac for your reading pleasure. Some of the bands are from other planets, so be careful.

Vinyl Dog has a nifty lil' two pack comin' at ya. The U.S. BOMBS 2xEP, called "Scouts Of America, is good straight ahead punk rock kinda in the same vein as the STITCHES. These bands will carry on with the spirit of late 70's English punk.

Which brings me to the next topic. You record geeks might want to keep an eye open for two old English singles that are still findable. One gem is called "Born Yesterday" by the RUNNING DOGS (Shattered Records, 1980) and it has a hook so vicious that you'll be singing it for a week. It's melodic, it's catchy, and it's punk. The other somewhat overlooked British record is called "Striker" by MIDNIGHT CRUISER (It Records, 1977). Again it's got late 70s sensibilities with harmonious punk rock, fun lyrics and tasty guitar bits. Check it out.

The last record you simply must possess is the new TEENGENERATE EP on Dogmeat. The band that redefined the word 'prolific' cannot be stopped. This record includes an amazing cover of "Television Addict" by Australia's VICTIMS.

On the live music front, Oakland has a club that has attracted some good bands and some bad humans. The Hofbrau had good shows by STRYCHNINE, THE PROCESS and others. Hopefully, someone will continue to book this cool venue.

The Purple Onion was host to the worst band of the last decade recently. FANTASY are a bunch of hippie poseurs who sound like the Hollies with their testicles removed. When they insisted on cutting into the time allotted for the SEIZURE BOY set, one of the SEIZURE BOY clan had to physically remove them from the stage. Well done. These losers are destined to play BEEGEES covers at the Holiday Inn in Turlock. SEIZURE BOY managed to deliver two great numbers before their equipment conked out. Look for more great punk rock both live and on vinyl them soon.

See ya 'round.
See ya in hell.

10 9 8 7 6 5 4 3 2 1

COUNTDOWN TO THE MILLENNIUM

John J. Kohut

The Deer Stalker, bizarre space objects, Antichrist in the news, Don't lose your head, Many fear surprise attack, Kurt Cobain imitator, self mutilators, chain saw murder, vampires, serial killers, wacky brain surgery, Why I never liked liver......Best watch those skies.......

The Hour Is Getting Late

According to the results of a public opinion poll commissioned by *U.S. News & World Report* magazine in late 1994, more than 60% of Americans believe that Jesus will return to Earth, with more than one third of those saying that it will happen within a few years or decades. Almost 50% of those questioned think that there will be an Antichrist and 44% believe that there will be a battle of Armageddon.

Mr. Bad Example

The North Carolina Board of Medical Examiners suspended the license of a 50-year old brain surgeon due to "erratic behavior." Among their charges was that the surgeon left for lunch in the middle of a brain operation, leaving the patient's brain exposed for at least 25-minutes. He also forgot the names of surgical equipment, instructed a nurse to drill holes in the patient's head and work on the outer brain [work which she was not trained to do] and made false entries in the patient's records. The doctor also demanded that intravenous fluids be administered to him during one procedure because he thought he was going to pass out.

Somebody's Neighbor

•During his sentencing in a Vermont court for the chain saw murder of his father, Kevin Record, 28, said, "One of the main regrets that I have is that I wasn't able to take the chain saw to the rest of my family." He got 60 years to life.

•In an interview with the *St. Paul Pioneer Press*, Earl Karr, convicted of planting 23 pipe bombs in Minnesota and other states in 1984, said, "No one was interested in dating me, no one liked me."

•In Massachusetts, Gary Blanchard said that he tried to beat a librarian to death with a book "in a fit of rage" after she told him that the library was about to close for the day. He was sentenced to eight to 12 years in prison.

Jaded Nation

The 9th U.S. Circuit Court of Appeals has determined that more than three-quarters of the paper currency in Los Angeles has some amount of cocaine or other illicit drug attached to it. The Court noted that this means that everyone in the city is conceivably at risk of being barked at by police dogs trained to sniff out drugs.

Miskatonic University Faculty Update

In November, scientists revealed that new images from the Hubble Telescope produced findings of bizarre spiral fragments and shredded objects in one of six galactic clusters under review. "We see a tremendous menagerie of very strange objects that have no counterparts in the present universe," said Mark Dickinson of the Space Telescope Science Institute. In October, another group of astronomers reported that according to Hubble images, the universe appears younger than some of the stars in it. "Something is wrong with our theories," said Alexei Filippenko, an astronomer at the University of California, Berkeley. "We may have to consider some new, perhaps wild ideas."

Short Attention Span Digest

According to a Gallup poll in December, 40 percent of Americans think that this country is still vulnerable to a sneak attack.

Happens Way Too Often

•In Tracy, California, in December, a 20-year-old man accidentally shot and killed himself with a 12-gauge shotgun in front of his friends while imitating Kurt Cobain's suicide. According to police, the man propped the gun on the floor and knelt over it, saying, "Look, I'm just like Kurt Cobain."

•A Toronto lawyer plunged to his death from the 24th floor of a skyscraper when he rammed a window pane with his shoulder. Witnesses said that he was demonstrating the strength of the glass to a group of visiting law students. Police said that he often rammed the windows to prove to colleagues that the windows were unbreakable.

Lock Your Doors

A 24-year-old employee of the "Perfect Cut" barbershop in Washington, D.C., pulled a knife from his pants and went berserk in the shop, stabbing and cutting six customers as they sat in line waiting to have their hair cut. Police offered no motive but said he was "disturbed" and "may have been high."

24, 7, 365

Nikita Karatsupa, the most celebrated border guard in the history of the former Soviet Union, died in November at the age of 85. Karatsupa, who served from 1932 to 1961 on Soviet borders with China, Poland and Turkey, is credited, along with his legendary German shepherd, Ingus, with catching 338 intruders. He took part in 120 border skirmishes and killed 129 people.

They Walk Among Us

In San Francisco, a 25-year-old man stabbed his girlfriend and drank her blood the day after seeing the movie "Interview With the Vampire." The victim reported that at 3A.M. the morning after seeing the movie, see awoke to see her boyfriend staring at her. When she asked him what was wrong, he replied, "I'm going to kill you and drink your blood." Later that day he attacked her. Interviewed in jail, the man said, "I was influenced by the movie. I enjoyed the movie. But I cannot sit here and blame the movie."

People Who Should Have Watched More TV

A month before the murder-suicides of 53 members of the Order of the Solar Temple cult, several other members were involved in the ritual slaying of a three-month old baby that they believed to be the Antichrist.. According to Canadian police, one of the cult's leaders ordered the killing of the child and its parents. Two cult members flew from Europe to Quebec to carry out the sentence, which involved driving a wooden stake through the infant's heart. They then killed the parents, tried to clean the murder scene, returned to Europe and committed suicide.

Hobbyists In Action

When McMinnville, Tennessee went looking for a stolen statue of the Virgin Mary in December, they stumbled upon an apparent occult "shrine" to serial killers. Inside a garage belonging to two teenagers, they found an altar atop which were photos of Charles Manson, Jeffrey Dahmer, Ted Bundy and David Berkowitz. An upside-down cross hung from the neck of the Virgin Mary. The area also contained a painted cow skull and a ceramic human skull. A 19-year-old and a 17-year-old were charged with the theft.

Kicks Just Keep Gettin' Harder To Find

In Campinas, Brazil, in September, a day laborer killed another man, cut out his liver and then took it to a bar to be cooked. The cook unknowingly prepared the meat with fried onions and garlic and served it to eight people in the bar. "The only difference I noticed was that the meat was a bit tough and I had to let it fry for longer than usual," said the chef.

Silent Radio (Turn It Down!!!)

In Kansas in January a 26-year-old man cut out his right eyeball because he said that he had seen a pentagram in the eye. He interpreted this as a satanic symbol. Police said that he popped the eyeball from its socket and used a knife to cut the connecting muscles and tendons. He then flushed it down the toilet.

Oh, Him

In New York in December a gas meter reader discovered the fully dressed skeletal remains of a headless man sitting in a patio chair in a basement. The corpse was wearing a wool blue and white sweater, slippers and sweatpants. Police theorize that the neck so decomposed that the head just fell off. After tentatively identifying the body as that of a 69-year-old man who lived at that address, police questioned the man's wife, who also lived there. She told police that she hadn't seen her husband for several months.

Foggy Notions

According to a forthcoming study by three economists at Virginia Commonwealth University, drivers whose cars' feature airbags may be causing more accidents than driver's without airbags since the former are taking more chances, aware of the safety factor. A study of 206 fatal auto crashes in Virginia in 1993 led them to the conclusion that drivers with airbags were disproportionately responsible for multi-car accidents.

But Seriously,

In an effort to confound police attempts to identify him, a man arrested in upstate New York for leaving an accident scene proceeded to chew the fingerprints off each of his ten fingers while waiting in his cell to be fingerprinted. An officer monitoring the prisoner on a video screen thought that he was just biting his fingernails.

Gumpist Thought

A U.S. Army Persian Gulf War veteran entitled to a check from the government for $183.69, instead received a check for $836,939.19 due to as computer error. Charged with spending the money and filing a false tax return, the man argued that it was a gift from God, as it came to him after an incident in which he paused on a lonely road at night and prayed to God for the means to be self-sufficient. Convicted of the charges last year, he faced up to 43 years in prison.

Meet You at the Urban Game Preserve

Arrested for beheading a caged deer at a Philadelphia area petting zoo in 1993, James J. Weidman, 23, told a judge that he would give up his guns, bows and arrows. "Every time I go [hunting], I get in trouble," he said. Just weeks after serving a short sentence in a county jail over the beheading incident, police found Weidman at night on private property with blood on his hands and a freshly killed deer nearby.

Lock Your Doors

A 28-year-old Pennsylvania man was arrested on Thanksgiving Day at The Last Stop bar in Fairmont, West Virginia. The body of his former girlfriend, whom he had stabbed to death, was in the back seat of his car. A wedding dress was in the trunk. According to police, the man had killed his victim, then went to work at a convenience store. After his shift ended, he stole $700 from the store, put the body in the car and started driving, eventually ending up at the bar. During his trip he stopped to telephone the victim's mother, telling her that he would put the wedding dress on the corpse, marry it and place a ring on her finger. He also said that he intended to sever the finger, with the ring on it, and send it to the mother. Patrons of the bar discovered the body after the man told his story to a waitress.

Kohut's latest book, Stupid Government Tricks, will be published by Penguin USA in April. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: CTTM, P.O. Bob 25682, Washington, DC 20007

HEY HO LET'S GO!

WITH

CHRISTEEN

Well, it's 5 AM and as usual I have about 4 hours to think of a subject to write about this month before Tim the Tyrant (his words, not mine) gives me a kick in the pants when I try to dump my latest excuse on him about why this column has not been done yet. Anytime now, I should be getting that "friendly reminder" phone call that our deadline is but minutes away. "Well, then I still have got some time left!" is my usual reply, which is about the time that "The Tyrant " starts thinking of 18 billion ways to tell me to "Fuck Off!" if only I'd shut up for a second!

Pressure!!!!! I love it! I think what I really love is the adrenaline rush I get from it ......the blood coursing through my veins, the feeling that I'm "on edge" again...... The problem is, this feeling usually lasts much too short, though I do seem to be walking around in circles a lot lately, probably from another hormone surge (YES!), or maybe it's just residual effects from that concussion I had when I was a kid of 5 and I challenged my brother to a diving match off the bed (I lost). Of course, that was only the beginning of my excitement, for my destination at the time was none other than Kaiser Hospital, Caregiver of the Damned!!!!!!!

Anyway, that's another story. What I really was starting to say before I started saying something else was that I may as well enjoy these lapses in sanity——be it the hormone rushes or my half-assed lobotomy or my relentless "circling" cause I'm certainly not enjoying the music scene around here, that's for sure. It's like, December, every band you ever wanted to see for the entire year shows up playing at the same time on the same nights for the same price, only they are all at opposite ends of town from each other, and this is their only San Francisco show for the next year. I mean, what is so special about December that I gotta wait another 11 months to see most of my favorite bands again? Do people think we go on a kinda "Punk Lent" around here for the other 11 months of the year, that I perhaps only become a raving maniac for good music around say, oh November 24th or so when the Holidays are kicking ass in full gear; my eyes like giant flying saucers, scanning the Pink Section of the Sunday paper, Thursday night, Friday night, Saturday night, "WHO'S PLAYING DAMMIT?," me again, flipping through the pages of the SF Weekly like a wheezing drooling dirty old man, salivating over Ms November at Frenchy's Bookstore. " Where's this week's "LIST" anyway, Steve, I've moved again, rush the next issue to the North Beach address, now!!!!! Shit, it's the Holidays again but I've still got a Monday and a Tuesday somewhere where I'll be able to get about 3 hours of sleep before the next show!!!!!!!!!!!

I always kinda wondered what happened to the bands that'd tour, usually late October to Mid December, who'd tour thru here and then disappear into a void somewhere between Idaho and Nebraska the rest of the year. It's really weird, I was reading last week that clearly 1/3 of Idaho's population last year migrated from California, probably all bands looking to hide out for the next 11 months of the year! I'm gonna start planting tracers (like those judges assign to convicted druggies to monitor their whereabouts) on the next band members I interview this December, just so I can find out where everyone goes for the next 11 months of the year, since it sure as shit isn't here!

Take a look at this week at The SF Weekly, this month for example. Let's see, we've got a Mod Ram Jam Dance Party for not 1 but 2 (count em!) nights coming up.... Now that's exciting.. Oh look, here's a brand new place opening up and the first night is free beer and a Laser Kareoke show..... I think I'll be sitting that one out OK, but keep me on your mailing list just in case, OK? Then there's the usual bullshit Starship turned Blues Power turned metal turned "alternative" bands, the bands that after 10 or 15 years are still trying to figure out what kinda music they like; if they haven't figured it out by now, I'd say it's time to seriously consider that Post Office job you applied for back in '86, buddy. In any event, it looks like one thrifty weekend for me, huh?

So this is the current state of affairs in the City for Rock and Roll and it's deteriorating rapidly, I'm sad to say. BOSS MARTIANS were down here a month ago from Seattle (in December, of course) and they told me they'd be up in January on "some Friday night", although, unless I've missed them, wedged somewhere between Bud E Luv and Abraxis, I just don't see it happening. "There's always a silver lining though to every cloud, dear", as my moth eaten old great aunt used to tell me, and I did notice that THE LOVED ONES are playing this weekend so that outta perk my day up (great fucking band!) The pattern here seems to be: play San Francisco during those Holidays (here we go again......) then go away (most likely to Idaho). GUZZARD was out here on Wednesday and they were hot. They blew apart the headliners, Wool, who annoyed us even further by insisting we take a "free tape" after their horrible, Ok, it wasn't actually horrible but it was a pretty bad, lackluster set. Just what I want, a tape so I can hear over and over again all the songs I hated the 1st time I heard 'em. "Oh, wait, you guys, check out this riff...... now this is the part I really hate......." God, I need ice water immediately to put out this fire between my ears from "Gradual Withdrawal "of good music.

Anyway, let's see it's only January, shoot, I only got 10 more months till I get over this hangover. Guess I'll go down to Marios and grab a quick double Cap and a shot of Vov... terribly overpriced Italian shit that tastes great in coffee. God, I love Vov!!!! Plus, there's a cute drummer from NYC that I'm hooking up with there and right now he sounds a hell of a lot more interesting than most of the shows coming up. He goes back next week till, you guessed it, December! Oh well, I should be getting used to this by now. Don't get me started again OK?

And how is your new year going??????

Jaded At Ten
Sarah Zimmerman

Ever since I saw the first news reports that claimed that Malcolm X's daughter, Qubilah Shabbaz, had hired a hit-man to assassinate Louis Farrakan, I've been sucked in. Even though the news reports I heard were brief, at best, I felt an instant sympathy and camaraderie with her without really knowing why. While the news reports have shed new light on the case, I've been wondering why I cared so much. I began to wonder about how she lived all these years without having attempted it before. That is, of course, if she had done it at all. (There have been reports that it was a set-up by the FBI, and given their track record with African American individuals and groups- COINTELPRO, for example- I wouldn't hold it passed them.)

I now realize that much of my interest in this case stems from me projecting a lot of myself onto her. We both had been witnesses to very tragic events dealing with our fathers when we were very young. We both are adults now, living relatively normal lives. But then I began to notice the one glaring thing that separated us; she had one person whom she can hold responsible for her father's death. That person, (if we are to believe the news reports) is Louis Farrakan. I do not have one person to hold accountable for the imprisonment of my father in Africa and I think it makes a world of difference in the way I have tried to deal with the situation. For a very long time I have craved a focus for my anger and pain, but for the first time, I am actually glad that I am forced to keep it in the abstract. I'm not sure what I would do if there was one person I knew walking around who was responsible for the pain inflicted upon my family. Who knows, I might also be tempted to hire a hit man if the opportunity presented itself.

What has interested me the most is how this is tying into my senior thesis. I'm writing on my father's ordeal including the effects of solitary confinement on the psyche, how the situation affects the family unit, how children deal with the trauma, etc. I've been reading other stories in hopes to find connections, and this is definitely an interesting connection that I hadn't even thought about. I have read a lot on Malcolm X, and even took a college course on him one semester, but for some reason I hadn't thought to look at the daughters to find any similarities between how they dealt/continue to deal with the memories of their father's assassination, and how I dealt with my father's imprisonment. I've started to hypothesize about what could have been going on in her head. Using what I've already studied, and my own experiences, it is probable that she was fearful of Farrakan. If she considered him the man responsible for the murder of her father, then she might think that she would eventually be next. It has been my fear that I could be abducted and faced with solitary confinement because of the simple fact that I am my father's daughter. When a father is taken from a child in a violent manner, the foundation can be forever rocked. A father is the ultimate symbol of a protector and provider. Having that forcibly removed is a traumatic occurrence for a child. The ripples of that continue well into adulthood, and may never dissipate.

I don't know what Qubilah Shabbaz did or did not do, thought or did not think, but I do think that she has had many obstacles to face in her life. I also know that given her situation, I could easily be in her shoes right now.

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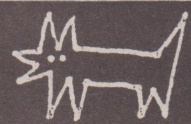

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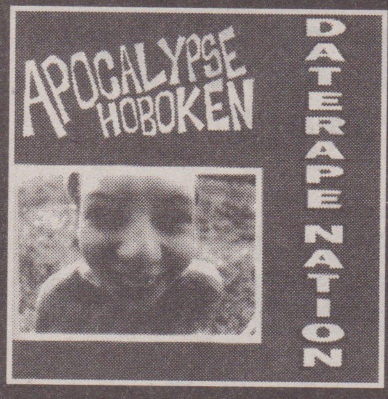

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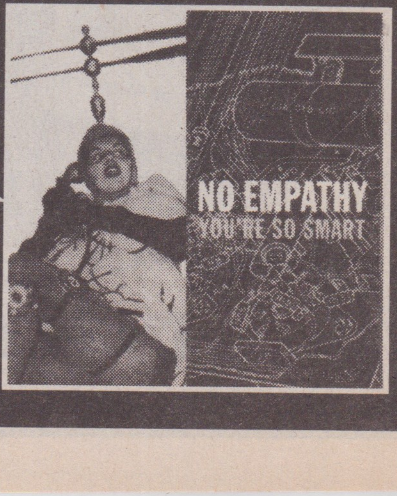

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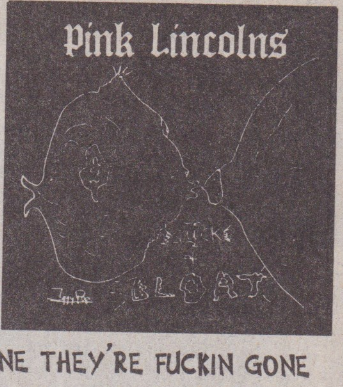

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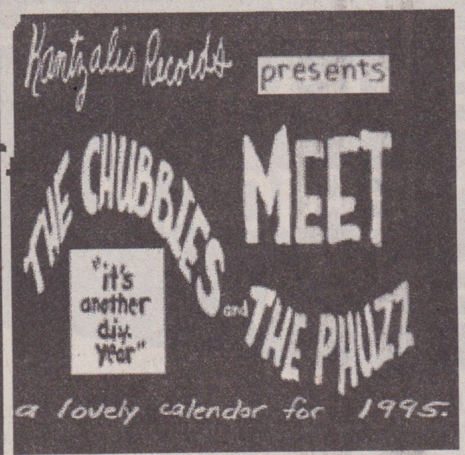
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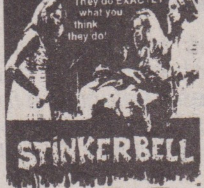
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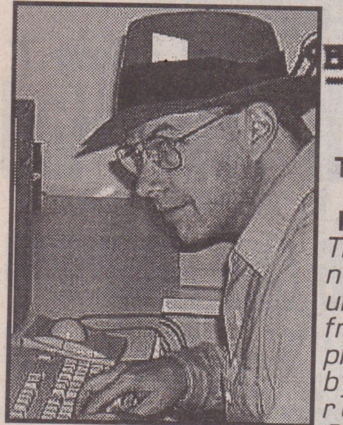

LEFTY HOOLIGAN

ALL THE NEWS THAT FITS FROM READERS

This month's news column comes from clippings sent in by MRR readers. Gwen Fields from Bellaire, Texas sent in a large packet of stuff, much of which I have covered in past issues. I selected a few interesting themes from her contribution to compose what follows. Thanks Gwen.

KEEPING US IN THE DARK... After it took a decade for the CIA to dig out the Soviet mole, Aldrich Ames, from the Agency, and after CIA director Woolsey botched disciplining Agency bureaucrats for the Ames fiasco, Congress is paying a lot more attention to the CIA's ever-growing secret budget. "Don't tell Moscow, Baghdad or Pyongyang. Or Congress." comments the 8-8-94 *People's News Reporter*, but the CIA budget amounts to $3 billion and change, while the Agency plus 10 satellite and electronic spying outfits account for some $28 billion in 1994. If returned to the taxpayers, that amounts to a $300 check for every American household. That's a whole lot of 40's for your average crusty punk. Led by DeConcini (D-Az), some members of Congress are challenging the CIA's, NSA's (National Security Agency) and NRO's (National Reconnaissance Office) previously sacrosanct "black budget." Federation of American Scientists analyst Pike said, in the 8-14-94 *Houston Chronicle*: "We are still out there hunting for Red October, spying on a Soviet Union that doesn't exist." In the 9-11-94 *Houston Chronicle*, Pike goes on to say: "The Russian Navy is rusting in port, and yet we are going to be spending about $1 billion a year to spy on it." Some in Congress are viewing this "black budget" as another drain on the economy, sighting the massive $5 billion launch

Continued Page 2 Col 1

THE NEW ALL-AMERICAN FASCISM

by Sarah Tippet

Evidence linked to murder suspect John Salvi suggests that radical anti-abortion activists in the United States may be forming alliances with a network of violent paramilitary groups, experts say.

Membership in the groups— mostly working-class Americans who are struggling to keep up with high-tech, fast-paced social changes—is booming.

"These movements are far more widespread than commonly believed and involve much more ordinary people than assumed," said Chip Berlet, an analyst with Political Research Associates in Cambridge, Mass. The non-profit think tank monitors anti-democratic trends.

"They are people who have embraced 'scapegoating' theories out of desperation because they feel nobody is listening to them," Berlet said Friday. Analysts say the right-wing groups appeal to those who are fed up with what they perceive as high taxes and expanding government as well as abortion rights and civil rights, among other issues. Salvi, arrested in connection with the Dec. 30 shooting deaths of two women at Massachusetts abortion clinics, is typical of the people joining the groups.

"His statements (released by his lawyer) are incoherent and certainly illiterate and show paranoid tendencies but also reflect ... widely circulated right-wing conspiracy theories," Berlet said.

While living in Florida in 1992, Salvi talked to a friend about joining a militia and once expressed interest in a particular camping trip with a militia from the Everglades, said his former employer, Mark Roberts of Naples, Fla.

While there is no evidence that Salvi actually belonged to a militia group, several such groups met last November under the umbrella of "Patriot Pro Family Movement" a few miles away from the Brookline, Mass, clinic where the fatal shootings took place.

Speakers included anti-abortion organizer Mildred Jefferson, a founder of the National Right to Life Committee and a board member of Massachusetts Citizens for Life. Salvi attended at least one meeting of that group and met with several of its leaders, Berlet said.

While Jefferson spoke, attendees browsed through tables of literature brought by a local gun shop. One book offered instruction in the use of the Ruger .22-caliber rifle, the weapon allegedly used by Salvi. Other books contained diagrams on how to build bombs and incendiary devises. One was titled "Improvised Weapons of the American Underground"

A spokeswoman for the National Right to Life Committee defended Jefferson.

"The National Right To Life Committee condemns violent activity of all kinds," said spokeswoman Olivia Gans. "Nobody here was even aware anything like that (display of brochures) was even taking place."

But in recent months there has been evidence of a growing alliance between certain anti-abortion activists and militia movements, according to experts. Some are larger and more organized than others and they vary in beliefs. For instance, some are anti-Semitic and racist while others are not.

"Somewhere in the middle is a gray area of merger where the movements are feeding off each other," Berlet said.

Violent militias have formed in more than 40 states in the last 18 months, with an estimated membership of 10,000, Berlet said. Many are in Florida, Texas, Montana, Wisconsin, states which also have large anti-abortion activist populations.

"We've seen a parallel rise of militia movements with an escalation of bombings and assassinations against abortion providers," said Fred Clarkson, editor of Front Lines Research, a journal published by the Planned Parenthood Federation of America

LEFTY From Page 1 Col 1

pad built secretly at Vandenberg AFB to blast spy satellite into orbit aboard the space shuttle; the Space Launch Complex-6 which never got used. This and other examples of "black budget" boondoggles are matched by the CIA's covert political interventions around the world. The Agency spent millions to prop up Italy's Christian Democrats against it's Socialist opponents, and Japan's Liberal Democratic Party in order to make that country a bulwark against Communism in Asia, according to the 10-9-94 *Houston Chronicle*. But the effort by some Congressfolks to, at the very least, get the figures of this "black budget" published probably won't amount to much. Why? "The reason" according to the *Houston Chron* "is simple: Those members of Congress who now have oversight of the budget receive large contributions from the defense industry, who clearly have an interest in keeping the books closed." And things ain't gonna get any better with the new, Republican dominated Congress…

YOU THINK YOU GOT PROBLEMS… First, a plane crashed on the White House lawn. Then a gunman opened up on the White House with a semiautomatic rifle and was stopped only by passers-by, who managed to tackle him. Finally, bullets were found scattered about the White House grounds, and who exactly fired them is still not known. The Secret Service did not have a good year in 1994 according to the 11-17-94 *Houston Chronicle*, which reported that a burglar managed to walk away with a TV and radio, among other items, from a Washington DC Treasury building guarded 24 hours by the Secret Service. Maybe they should hire that burglar, as a consultant…

MORE JOB OPPORTUNITIES… And these ones are knocking. In the current economy, companies are dumping middle managers in cost-cutting and "down-sizing" programs. So, where can qualified corporate executives go for work these days? The FBI, as the 10-9-94 *Houston Chronicle* reveals. The Bureau is on a recruiting drive to correct its aging work force and take advantage of a bigger budget given it by Congress, and instead of drawing from it traditional sources (law enforcement, the military, job fairs, professional associations and colleges) the FBI is tapping the surplus army of corporate bureaucrats. Salaries start at around $40,000…

THE NEW DARK AGES… 16% of enterococci, an intestinal microbe responsible for life-threatening bloodstream and heart infections, are immune to vancomycin, the main drug used against them. 18% of pneumococci bacteria, which cause pneumonia, are resistant to penicillin. 66% of a variety of staphylococcus bacteria are resistant to the common antibiotic ciprofloxacin. These scary statistics, as reported in the 10-9-94 *Houston Chronicle*, show up the terrifying fact that many disease producing bacteria and viruses, long held in check by medical drugs and antibiotics, are becoming virulent once again, due to acquired resistance. Bacteria and viruses, through random mutation or picking up resistant genes from other bacteria and viruses, eventually become impervious to the best that modern medicine can throw at them. The past over prescription by the medical establishment of these so-called "wonder drugs," plus the very wide use of antibiotics in animal feed, is credited for dramatically speeding up this process. Doctors are now recommending the judicious use of such drugs and drug companies are working on some 28 antibiotics specifically target at resistant strains, yet you can smell the panic. That bacteria and viruses can share genes and thus transfer their resistance (from enterococcus to pneumococcus to staph and visa versa) is disturbing enough. The fear comes from the scenario that an Andromeda strain supermicrobe might develop, according to the 10-16-94 *Houston Chron*; a nightmare mutant strain that will make the Medieval Black Plague look like a mild infectious head cold…

SPEAKING OF LAWYERS AND OTHER VERMIN… The 8-9-94 *Houston Chronicle* reported that some death row inmates might just be paying with their lives for mistakes made by court appointed lawyers who are underpaid and sometimes downright incompetent. Giving lawyers the electric chair instead of their clients might be a sufficient deterrent…

THE FIG LEAF COMES TO FRANCE… Blue-nosed Brits and puritanical Yanks are the stereotype. But now, the French? A wave of indecency, obscenity and blasphemy prosecutions have swept France, motivated by Article L227-24 of the new French penal code introduced March 1, 1994. The 11-6-94 *Houston Chronicle* quotes the public decency law as making it an offense "to diffuse a violent or pornographic message, likely to undermine human dignity when this message could be seen or perceived by a minor." French writers, artists, and other intellectuals have responded by forming the Voltaire Network, an organization intended to fight the encroachment of US and English-style puritanism. Ah yes, that wonderful, Anglo-Saxon heritage…

CAPITAL CRIMES… Folks in the Corn Belt, the states of the midwest in the Mississippi-Missouri-Ohio river basin, are at 10 times the risk of getting cancer due to exposure to farm chemicals in the drinking water, so says a study done by the Environmental Working Group. Agrobusiness's application of the weed killer atrazine and other herbicides such as cyanazine, simazine, alachlor and metachlor has heavily contaminated the entire basin, and the chemicals are now seeping into the ground water. Environmentalists want the chemicals banned, a move that the chemical industry is fighting tooth-and-nail, as reported in the 10-19-94 *Houston Chronicle*. In turn, unregulated US-owned assembly plants in Mexico—*maquiladoras*—and their pollution of the Texas-Mexican border along the Rio Grande River is being partially credited for the fact that Texas border birth defects are twice the US average. Anancephaly, spinabifida and encephalocele are all neural tube birth defects that are double the nation's average in the combined Webb, El Paso, Hidalgo, and Cameron county area, according to a study conducted by the Texas state health department detailed in the 10-30-94 *Houston Chron*. Dr. Larsen, who administered the study, immediately tried to diffuse the issue by claiming that nutritional and genetic causes might be to blame. Similar studies are now being conducted in Mexico, but it should be clear by now. Capitalism kills.

And this one comes by way of Plamen Petkov of Las Vegas, Nevada from the 11-21-94 Review-Journal. *Thanks Plamen.*

GOLDEN PARACHUTES… When Democrat Tom Foley, age 66, lost his bid for re-election, and the House Speakership this last November, he started collecting a pension of $123,804 per year. That's $3.27 million if he lives to be 84. And if you believe that the Republicans are going to get rid of such abuses of taxpayers money, I've got some real estate to sell you in, I mean along California's Russian River…

Please, keep on sending in those news clippings to me c/o MRR. I'll either comment on them in my column and credit you, or get Tim to run your letter.

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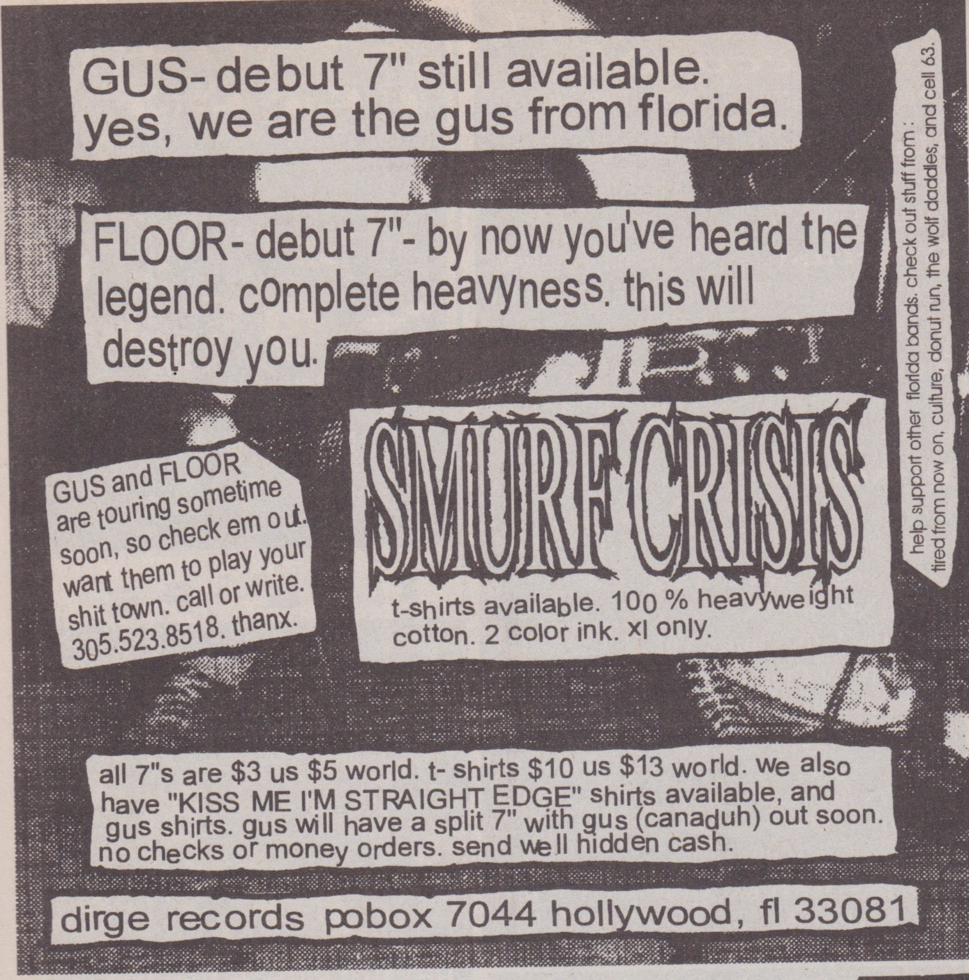

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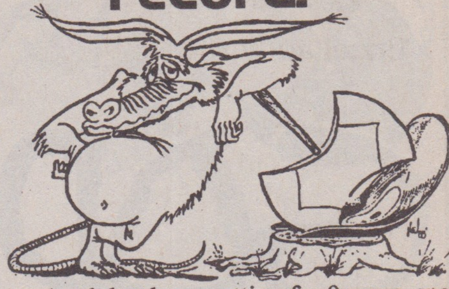

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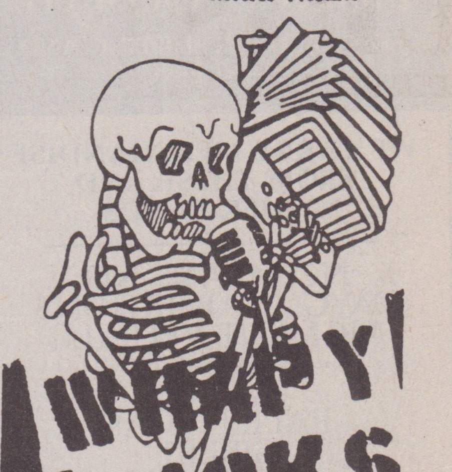

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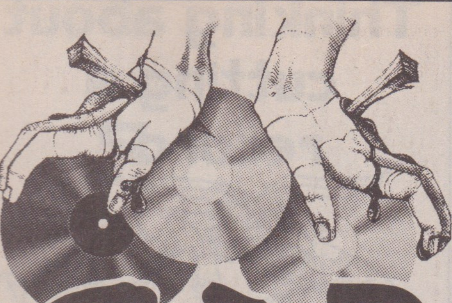

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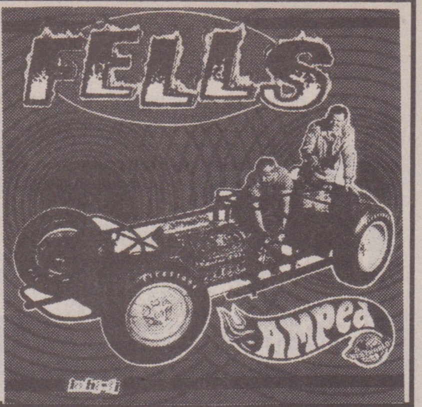

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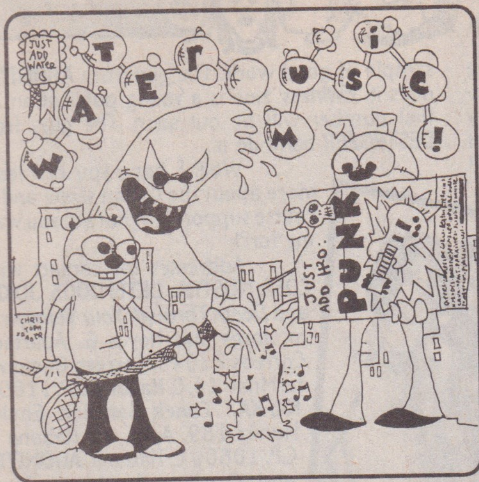

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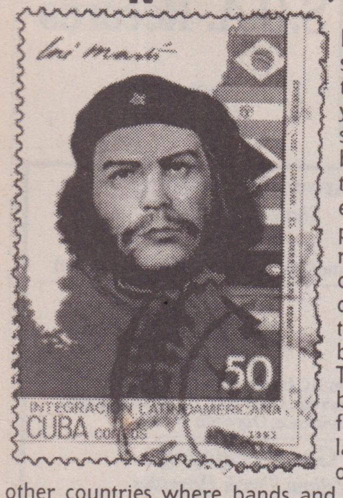


The Cuban scene has surfaced in these late years, despite several set backs. Among then lack of equipment to play, places to rehearse, recording studios and even the absence of blank tapes. This makes a big deal of difference in relation to some other scenes in other countries where bands and fanzines are more abundant. The Cuban scene is poor, and resources are scarce, but there is always someone or something to give support. It's a willing mass which longs to go forward astride. Without any further ado, a sample of the brutal and breathing creatures down here.

Let's begin by mentioning some bands from the eastern region, **SARCOMA**, **DARK SIDE**, **TENDENCIA** and **REPLICA**, most of them under the influence of hard rock from the '70's and former heavy metal, something that hews thrash and grunge. None of them has a demo tape so far.

Havana, the capital of the country, is where most groups gather for their activities. First, **ZEUS**, a veteran band, playing thrash. They have been playing since 1987. They have released some tapes that have never been distributed officially. They have performed on stage thousands of times. **COSA NOSTRA** came up to existence in '92, nowadays, they are the best hard-alternative band in this country. They have got two demos *Killing Your Childhood* and *A.V.I.* (Art, Voice of Impotence) despite little promotion, distribution they've been well accepted. They have played about 30 times. Now **DETENIDOS**; first known as "Futuro Muerto" they are the only punk band in the capita. They have a radical style, very subversive, and follow in the vein of old Spanish bands. Formed in '92, they have got two releases *Power to the People* and *Justicia*. At present they have radicalized their style, going straight to faster hard core. They have played lively on stage about 10 or 12 times. **AGONIZER** is a band of pure death-thrash offered by four guys. They formed in March '93. Nowadays, they are near to finishing their demo debut *My World Insane*; it is gonna encounter 7 songs. They have just played 3 times. **HAVANA**, a hard alternative band, in spite of their short time on the scene (since '92) have edited 3 demo tapes with high quality. Their style is not so original and it grows commercial. However they do the trick, talking in technical terms. They have played around thirty times. **JOKER**, were formed from the ashes of **ROTURA** (the first punk like playing band in Cuba). The singer of the later band sings for **JOKER**. Now they tend to grasp a more grunge-alternative direction. They began in October '93. No demo tape yet, but they have played in concert 3 times. **KAFKA** are a techno-pop-industrial doom duo. A long time ago they used to have a full five member line up. At that time they were a quite famous death/doom band called **SYMPHONY OF DOOM** who recorded a demo entitled *The Drying of the Evening Sun*. They came into existence in '92 and after 3 members left they had a change in their style. Then in May '94 there was a second demo: *Shadows*. Their goal is not to play in concert.

In the center of the island we've got some bands like: **NECROFAGO**; a grind/death noise band. They started in '92, they recorded in April of '94 the demo tape *I Love the War*. **VORTICE** are a heavy thrash band. They have released a demo tape entitled *Vicio*. **SECTARIUM** is a blasphemous death/grind/doom band, very insane. A three piece band they started in '92. In '93 they had their first demo *God's Wrath*. Now they have a deal for a 7" EP on Sound Riot Records from Brazil. **MORBO** is another band into death/thrash, though they haven't a demo so far. Some other bands from the center are: **LIMITE** (into hard alternative), **ALIEN** (hard-heavy), **KAISER** (heavy metal), **RHODAS** (heavy-thrash), the later have a demo, the rest do not have recordings.

The rest of the island has only one band; **DESTROZER** who are into death/doom. They have a demo entitled *The Extinction of the Human Race*. They have a second demo coming out soon.

On the other hand, there are few magazine here due to scarcity of ink, paper, printing machines etc. One of these magazines is ***Inhuman*** 'zine which has it's first issue out now and a second issue coming out soon. It is devoted to all death/grind/doom/black bands with high quality. Also these guys (myself & Cris) take special care of ***Inhuman*** drawings, logos and covers for those who need art in the vein of surrealistic death/black art. ***Death Through Your Veins*** 'zine is another 'zine specializing in all underground styles, their second issue is still available. ***Dissection*** 'zine has reborn after two years, this time preparing its second number. Death/ doom/ grind/ black/ industrial bands write them. ***Crushing Machine*** is another 'zine with their first issue out now. A good 'zine and a sample of good work. The guy from **AGONIZER** does it. ***Evilness*** 'zine is a young publication, it's first number will be out soon. The guys from **DESTROZER** band do it.

Well, I hope you can learn more about the Cuban scene and of course support it. What are you waiting for?!

Addresses for contact with: **COSA NOSTRA**, **DETENIDOS**, **JOKER** and ***Death Through Your Veins*** write to; Jorge Luis Hoyos G., Apartado Correos 23040, Correro Buenavista, Mnao 14, C. Habana C.P. 11600. **KAFKA**/ Canek Sanchez, Emilvo Nunez 189, Apto. 41 Habana 6, C.P. 10600 C. Habana. **AGONIZER** and ***Crushing Machine***/ Jorge Valtville Giez, C/Penalver Nº503 (Altos), E/Francos Y Subirana, Centro Habana, C. Habana 10300. **NECROFAGO**/ Jesus Manuel Estevez, Carretera Fomento Nº37, e/ 8 Y 9 del Sur, Placetas, Villa Clara 52800. **DESTROZER** and ***Evilness*** Alexander Jorge, Apdo. Postal 125, C.P. 80100, Holguin 1. **VORTICE**/ Juan Paz, 19 Del Sure Nº53, E/ 2 y 3 Del Este, Placetas 52800 VC. **SECTARIUM** and ***Dissection***/ Franto Paul Hdez, Apdo. Correos 21, Sagua LA Grande, VC 52310. ***Inhuman 'zine/drawings***/ Yuri Gonzalez M, Calle 6, e/6 y 13, esc 623, Apto 5, Rpto Camacho, Sta. Clara, Villa Clara, VC 50300 or Cris Castellanos, Central Espartaco, Edificio 3, Apto 8, Cienfuegos, 59200.

Hello kids. This is Evan Cohen from New York City here to tell you that contrary to popular belief, New York has not changed its name to "Little Seattle". There's hope for us yet, but sometimes I'm not too sure. The other day I saw somebody point at the Empire State Building and say "Look, there's the Space Needle".

Anyway, the **SEA MONKEYS** celebrated the release of their 10" sixteen song LP "Pizza Face" with a rousing show at the Continental. It was punk rock fury tempered with free pizza giveaways and fistfuls of one dollar bills thrown into the audience. God Bless Capitalism, and God Bless America. On the same bill was the always entertaining **RATS OF UNUSUAL SIZE**. Look for their CD titled *Yes I Can*.

The **MURDER JUNKIES**, once thought deceased continue to carry the GG Allin banner without the foul smell. Mike from **THE DENIED** is a great vocalist, and picks up where GG left off. In lieu of feces and violence, drummer "Dino Sex" thrills onlookers with his anal capacity-that is, Mike and bassist Merle Allin shove a few drumsticks up his ass. This also happens when they are on stage. Merle informed me that the MJ's are

SEA MONKEYS

P: Sam LaHoz

presently recording six new songs slated for a springtime release, which is to coincide with a tour.

On the supergroup front, members of **CANNED TRAVOLTA, IRON PROSTATE, OTTIS**, and **WIGHAT** formed a side project called **STUBBORN DUMP**. They did a version of "Iron Fist" at the Gas Station that reduced me to tears. Speaking of **IRON PROSTATE**, they just played a gig with **TAPEWORM** at the Spiral. Now, I don't want to say that the lead singer of IP drinks a lot, but when he opened his mouth, the whole audience got drunk.

BUGOUT SOCIETY still plays out, but they are attracting an ugly crowd-and I'm not only talking about looks here. Fans now bring their own rotting fruits and vegetables to assault the band with. I suggest you wear a raincoat and keep your mouth closed when attending their shows, but it's no GG Allin (thank god). **NEW REPUBLIC** has a new demo out and is still knocking 'em dead with their unique brand of hardcore punk.

SFA just returned from a successful European tour, spreading their message of hate across the continent. They just had their first two records released on one CD titled *Pure Hate*. **HAMMERBRAIN** is still worth seeing live. Not only is the music great, but whenever they play, an entertaining mishap always occurs. These range from drinks being spilled into amp heads, to Al falling off the stage. Regardless, the music rarely suffers. When **FUR** plays there are no entertaining mishaps, but they're quite entertaining none the less.

NO REDEEMING SOCIAL VALUE is funny as fuck, and they don't let that get in the way of being hardcore as fuck either. Look for their new 7 inch, *Hardcore Your Lousy Ass Off*. Be sure to see the **GYNECOLOGISTS** at least twice a year. They're the only band that makes a speculum of themselves. **MURPHY'S LAW** still plays out with the same energy as ever. **FALAFEL MAFIA** is having some minor line up changes in preparation for a tour. Once thought extinct, the **CRO MAGS** are playing out again.. **MADBALL** tears it up, proving that there is life after Agnostic Front. Check out their CD titled *Set it Off*.

The **WIVES** are recording a CD with Go-Cart records, as are the **LUNACHICKS**. An egg that split in the womb created the **SISTERS GRIMM**, who are coming out with a CD titled *Sisters by Birth, Grimm by the Grace of God*. The long awaited *Born to Lose, a Tribute to Johnny Thunders* CD is slated to come out in January on the Sky Krebs label. It features many of NYC's foremost punk and hardcore bands covering the works of everyone's favorite dead junkie guitarist-and I don't mean Cheetah Chrome. *Picklemania NYC, The Lonely Road From Cheese to Pickle* is also coming out. It is a compilation of bands that played at two shows called-not surprisingly-the "Cheesefest" and "Picklefest". It features **MOLOTOV COCKTAIL, THRUST, E-TRANCE, THE SPITTERS, HOME**, and others (No Trousers Rec/150 E 2nd St. №1A/ NY, NY 10009).

Some fanzines worth checking out are ***Greedy Bastard, Sound Views, Lava, Cheese***, and ***Harry Pussy***.

On Thursday nights, **WNYU** 89.1 FM still has "Crucial Chaos" from 9:00 to 10:30, and on the same night Pat Duncan spins all your favorites on **WFMU** 91.1 FM from 9:30 to 12:00. Both stations feature live band sets. So if you don't like what one station is playing, you can go to the other one. Yes, punk rock is that simple around here.

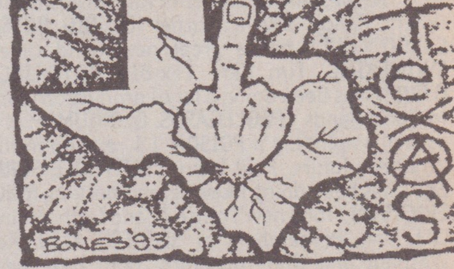
Well, that's it for now. If you want to bug me and say something like "Hey you forgot about my band/zine/whatever", get a computer and e-mail me at WOHOP@aol.com. Punk rock and fuck off.

P: Nick Gurwitz

FUR

GYNECOLOGISTS

P: Nick Gurwitz



Howdy, Chuck Trend from Apathy Trend fanzine here. This is my first stab at a scene report for MRR, so try not to crucify me. The Austin scene is quite possibly reaching a ten-year peak of activity with tons of local releases, new bands, indie labels, a resurgent fanzine scene and a servicible (if not ideal) club scene.

There are far too many bands to cover all at once, but I'm gonna try and do my best here to give you some kind of breakdown of what's going on. There are a fair number of punk-pop bands, or pop-core as some folks call 'em, on the Austin scene, including old-timers like the phenomenal **GOMEZ** and the more hardcore-influenced **KIDS MEAL**, as well as newcomers such as **CAR BOMB** (members of **KIDS MEAL**), **BROWNIE POINTS**, **4th GRADE NOTHING** (ex-members of **YUCK**).

There's also a very happening garage-punk scene including the **INHALANTS** (pioneers locally of this movement), the **CRYIN' OUT LOUDS** (whose frontman won the Buddy Bradley look-alike contest in Hate awhile back!), the **MOTARDS** (perhaps the most 'punk' of the bunch), the **SATANS** (again, members of **KIDS MEAL!**), **PORK** (another forerunner of this kind of sound), and in nearby San Antonio, the mighty **SONS OF HERCULES**, the **DROPOUTS**, and the more poppy-surfy **BIG DRAG** (one of my personal faves). More traditional punk-enthusiasts might appreciate bands such as the distinctly British-flavored band **STRETFORD**, Tim Stegall's new band the **HORMONES** or **JESUS CHRIST SUPERFLY**.

BIG HORNY HUSTLER

For bottom-of-the-bucket, scum-sucking, fudge-packin' mutant-punk, as only the chemically-tainted waters of Texas can produce, there's bands like the **FUCK EMO'S**, **CHAINDRIVE**, **KUSTOM FIT**, the **NIPPLE 5**, **NOODLE**, **ENDURO**, **SWANGKEE LOWTEL**, **POLIO**, **LOWBROW** (ex-**CHERUBS/MEET LOVER'S PIZZA**), **BLORT**, **BLISTER FETISH**, and of course, long-time Austin vets **CRUST** and **ED HALLI**. I also must mention **WONDERWHIP**, with Dave Cameron (ex-**GLASS EYE**).

On the more pop-side of things, but without straying too near 'alternative' territory, there's **16 DELUXE**, **PEGLEGASUS**, the **CUNNINGHAMS**, **LITTLE FURRY THINGS**, **BUS RIDE** and the power-pop of the **WANNABEES**.

As for some of the better-known Austin old-timers, Randy 'Biscuit' Turner (ex-**BIG BOYS/CARGO CULT**) has a great new band called **SWINEKING**. Tim Kerr (ex-**BIG BOYS/JACK O'FIRE**) has been doing a lot of production work for local bands (**PEGLEGASUS**, **GLORIUM**, et al), as well as plotting a **POISON 13** reunion in the very near future. Paul Leary (**BUTTHOLE SURFERS**) has been doing likewise, and backing **ROKY ERICKSON** (for a new Trance 7" and forthcoming LP), and ex-members of **SCRATCH ACID**, Rey Washam and Brett Bradford, both have new projects, **EURIPEDES PANTS** and **SANGRE DE TORO**, respectively. Also, ex-members of the **DICKS** have a new band called **PRETTY MOUTH**.

There are many local labels, and a particular center of activity for these enterprising individuals has been the local vinyl/used CD mecca, **Sound Exchange**, home to **Rise Records**, **Unclean**, **Undone** and **Bunkhouse**. **Rise** (2116 Guadalupe Nº210, Austin, 78705) has released vinyl from bands such as **JESUS CHRIST SUPERFLY**, **MOIST FIST**, **NOODLE**, **UNICORN MAGIC** (RIP), **MISS UNIVERSE** and more, as well as CD's by the **FuckEmo's**, **SINCOLA** and a NY-minimalist jazz duo, Matthew Shipp and William Parker. Craig is also trying to get his **Prole Art Threat** vinyl pressing plant going, and after much hardwork and hassling with the city, it may be open. **Unclean Records** (POB 49737, Austin, 78765) has CD's and vinyl as well, including **CROWN ROAST**, **DO IT NOW FOUNDATION**, **STRETFORD**, **SONS OF HERCULES**, the **HORMONES**, **BLIND WILLIE'S JOHNSON**, the **FLYING SAUCERS**, the **HAMMICKS** and many others. **Undone** started with a string of three incredible 7's (**JACK O'FIRE**, **JOHNBOY**, **GLORIUM**), and has just put out a full-length LP/CD by **GLORIUM** as well (POB 4012, 78765). **Bunkhouse** (912-B W. Elizabeth, Austin, 78704) has two 7" comps to its credit thus far, featuring bands like **NOODLE**, the **ANDROMEDA STRAIN**, **SOURBALL**, **SAD PYGMY**, **THAT** and **TURMOIL IN THE TOYBOX**, plus a just-out 7" from **TABITHA**, their best release yet. Outside of the Sound Ex micro verse, there's plenty of activity as well, with two of my favorite labels being the ultra-punk **Turkey Baster** (6403 Johnny Morris Nº12, Austin, 78724), who've done so far a trio of terrific comps featuring bands like **GOMEZ**, **KIDS MEAL**, **STRETFORD**, the **MOTARDS**, the **CRYIN' OUT LOUDS** and others, plus a 7" by **POLIO**, and **DOT-ZIT** (418 Tauber, College Station, 77840), who've just done an incredible CD comp with **JOHNBOY**, **GUT**, **GLORIUM**, **THAT**, **MULTITUDE**, **GOMEZ**, **KIDS MEAL** and **TU-EDGE**. Also, there's **NOLIE** (2116 Guadalupe Nº216, Austin, 78705), with 7's thus far from **JACK O'FIRE**, and a **CHERUBS/SLUG** split 7", both with terrific cover art. **Little Deputy** (POB 7066, Austin, 78713) who've done stuff by Plaid Retina and **GOMEZ**, among others, and in S.A., **Sleep King** (POB 15102, San Antonio, 78212), who put out the **BIG DRAG** 7" that I keep wearing out my needle on. Other labels include Rupture, **MONKEY BOY**, **BUDDY SYSTEM** and **6" DOYLIE** - write to **Unclean** or OverandOut **Distribution** (POB 49795, Austin, 78765), and they'll hook you up with 'em.

There are plenty of good local publications/fanzines out now, including music-oriented stuff like my own ***Apathy Trend*** (912-A W. Elizabeth, Austin, 78704), ***U-236*** (mostly garage-punk oriented 2303 Rio Grande Nº6, Austin, 78705), ***Massage Parlor*** (500 S. Congress Nº304 AustIn,78704), ***Boys In Trouble on the Interstate*** (POB 17471, Austin, 78760), ***Yet Another Fanzine*** (same address as **Rise**), ***Shelf Life*** (1200 Bob Harrison, Austin, 78702), ***Dork*** (Rt. 2 Box 774, Copperas Cove, 76522), ***MT Mailbox*** (2834 Salado B, Austin, 78705), ***Peek-a-boo*** (305 W. 39th Nº107, Austin, 78751), ***Ho Boy*** (POB 7066, Austin, 78713-7066), and ***Hope You Die*** (c/o Margaret, 2004 Mistywood Dr, Austin, 78746). ***MT Mailbox***, ***Boyz-in-Trouble***, ***Ho Boy***, ***Massage Parlor***, ***Dork***, ***Shelf Life*** and ***Apathy Trend*** are all fairly 'punk' oriented, with ***U-236*** being mostly garagey-type stuff and ***Peek-a-boo*** being garage and pop-oriented. Most of these publish once every six to eight weeks.

As for the club scene, there are essentially four clubs that matter, unless you have some big-ass booking agent: the **Blue Flamingo**, the **Electric Lounge**, **Hole in the Wall** and **Emo's**. **Emo's** (512-477-3667) is the big daddy of all these, it's free if you're over 21, and they book lots of local and out-of-town acts. The **Blue Flamingo** (contact Nate-512-495-1896) is right down the

JESUS CHRIST SUPERFLY

street from Emo's, and is a true punk-rock shithole, tiny, no PA, but great nonetheless. The **Electric Lounge** (512-476-FUSE) sucks, the owner's are assholes, the soundman is lazy, the door is usually expensive, but they do book a lot of good local bands, and if you bring your own soundman, it's a viable place to play. Just don't take any shit from them. **Hole in the Wall** (512-472-5599) is right next to the UT campus, books lots of good local bands (mostly garage-rock), and is very 'intimate' (or cramped, depending on your point of view).

Lastly, there are two main record stores that stock punk-rock vinyl and CD's: **Waterloo Records** and **Sound Exchange**. **Waterloo** are a bunch of pussies and immediately pulled all their used CD's when the whole Garth Brooks-led industry backlash against reselling CD's started awhile back, but they do have some good local vinyl, so they redeem themselves that way. **Sound Exchange** really has the shit though, and being right next to campus at the corner of 21st and the Drag, they attract a good clientile for that sort of thing. They have a big wall of local 7's, and also a wall of 10's, plus lots of cool out-of-print collectors-type stuff. They rule.

Well, hope you've enjoyed my scene report, and please come visit Austin, there's lots to do, lots to jeer at and plenty of good drugs, music, and young boys and girls ready for the exploiting. Bye, bye.

Alright mate? The West Country is back with a motherfucking vengeance—the area that brought the world the likes of **AMEBIX**, **SUBHUMANS**, **DISORDER**, **SMARTPILS** and **CHAOS UK** to name but a few.

Down there in the lovely picturesque city of Bath are a rabble of industro-core noise merchants going by the name of **MUCKSPREADER**. They have recently brought out their first demo which is a searingly horiffic blend of punk mayhem. "Better than Chaos UK" someone commented recently. World domination looks pretty fucking likely. If you want a demo, contact Punk Rock Central, 1 Pulteney Grove, Bath BA2 4HQ, UK, or if you dare to book them: 0761-41853 By the way, this is the address to get in touch with if you're punk and looking for a crash.

MUCKSPREADER

Pics: Paula

VELOCITY KENDALL are another new band from Bath who also have a demo out. Hard rock-core type shit and it's available from Gin Top House, 11 Coronation Road, Bath, BAI 3BH, UK.

CASH CROP are a new band from Melksham, the home of Bluurg, who play political hardcore, which has been likened to **RUPTURE**.

Probably the best thing that has happened for a long time in Bath was the setting up of a gig venue, just under a year ago. This is down to George (ex-**2000 DS/AMEBIX/SMARTPILS/ZYGOTE**) and the notorious Pete The Roadie. A few of the more classic gigs to date have been **HEALTH HAZARD**, **WAR COLLAPSE**, **MAGGOT SLAYER OVERDRIVE**, **CITIZEN FISH**, **SPITHEAD**, **AOS 3** and **DISORDER**. Friday nights at the **Porter Butt** have never known the like. This is a 100% DIY punk venture with food, beer, a quality PA/lights and crash included. Any bands without bigotted hang-ups wanting gigs should contact George on 01225-338482, or Pete on 01225-425973, or write: Stoathall, 6 Cleveland Row, Bathwick, Bath, BA2 6QR, UK.

MAGGOT SLAYER OVERDRIVE

The ubiquitous **CITIZEN FISH** spent the latter part of '94 on the road more than something which tours a lot, around Europe and the UK. As you may or may not know, they spent the first half of December playing the length and breadth of the west coast. Their last LP *Flinch* is their best yet and the latest recording, a split 7" with The Nukey Pikes is available along with a whole lot more from Bluurg Records, 2 Victoria Terrace, Melksham, Wiltshire, SN12 6NA, UK. Send an IRC/SAE for a list. Following his camcorder fetish, Jasper has recently brought out a compilation video of tour footage, visual imagery, cheesey effects and other stuff. It's called *Oriental Transistor* and the bands featured include **TEN TENNANTS**, **VELOCITY KENDALL**, **CITIZEN FISH**, **BENDER**, The Gr'ups, Buzzov-en, **AOS 3**, **THE RHYTHM-ITES**, plus 3 more. Although it's only available on British VHS format, it's £7.99ppd from Bluurg at the previous address.

Over in Bristol are a fairly new band called **THE HEADS** who play "psychedelic" punk. Three other bands worth a mention with demos out are **KUBRICK** (who don't really sound like RATM). Send £2 and an SAE/IRC to **KUBRICK** c/o Box 64, 82 Colston St. Bristol, BSI 5BB, UK. **AUTOMONICUS** have a totally uncomparable original sounding 6-track demo for £3.50 to Box 8, 82 Colston St. Bristol, BSI 5BB, UK. **THE HYPOCRITS** are a cross between Chumbas/Consolidated/Abba. They've got a CD and two demos out, contact the previous address.

After sacrificing their set at last summer's Bristol Community Festival for a chance to appear on British TV hospital drama 'Casualty', crust merchants **CORPUS VILE** have been up to their usual trickery. Their most recent recording to date is a split LP with the mighty, spikey **MAGGOT SLAYER OVERDRIVE**. A classic and it's available from MCR UK, PO Box 1313, Bath, BAI 3TJ, UK. Write to Mike at this address for some imported relentless Japanese HC and other fun stuff. Both bands are currently on tour in Europe and were last heard of heading towards Croatia...

The latest release from **CHAOS UK**, *Secret Men 7"* is typical cider punk fuckingrock featuring Vic from Nausea on guitar. They have a new LP out pretty soon, which will be available from DS4A (see next address).

HERB GARDEN, who have a few previous recordings on Words Of Warning Records have recently recorded some new material and sound more funky than punky. For their new demo, send £3.50

DS4A are one of the biggest punk distributors in the region, country and world. They also run a record label and have just brought out a new LP by dread reggae stars RDF. On the publishing front, they have a new book out on the Zapatistas, containing interviews with the rebels. Their new 1995 catalogue is out, chock-full of records, books, zines, CDs, tapes and merchandise. If you're one of the few people in the world ignorant of it, send an SAE or $1 to DS4A, Box 8, 82 Colston St. Bristol, BSI 5BB, UK. Their follow-up zine to *Read It* is in the pipeline as are books on Crass, Conflict and Jello Biafra.

The only anarchist group of any size, **Class War** are still going strong and can be contacted at PO Box 772, Bristol, BS99 IEG, UK. Bristol Anti-Fascist Action can be contacted at Box44, 82 Colston St. Bristol, BSI 5BB.

We've just brought out issue 7 of ***Arnie***, the cider-fuelled west country special. It's a punk comic-zine, like what the flyer sez and features interviews with A38 and **MAGGOT SLAYER OVERDRIVE**. There's also comix-a-plenty, reviews, and all the usual malarkey. It's $3 ppd or 50p · SAE. Simon has recently brought out a mini comic ***Young Arnie*** which is $1 ppd or 30p · SAE. Write us PO Box 1802, Bath, BAI 3TJ,UK. The seemingly unstoppable ***Bugs Drugs*** crew recently regurgitated issue 4 of the usual chaotic tomfoolery, which must be the UK's biggest selling zine. Send 7 and an SAE or $3 to B&D, PO Box 960, Bristol, BS99 5QU, UK. ***Salacious Crumb*** is a geeky, humourous skatepunk zine available free with an SAE/IRC from 31 Quakers Rd, Downend, Bristol, BS16 6JE, UK. The punk zine with interviews galore, ***Myopic Dwarf*** has a new issue imminent. Send 60p & SAE/ $3 to: 93 Hawkfield Road, Whitchurch Park, Bristol, BS13 OBH, UK. ***Revolting Times*** mixes fly poster graphics with political articles, plus hemp facts. 50p and SAE or $3 from Flat 3, 5 Bennett St. Bath, BAI 2QQ, UK. Cheers then! Alex B.

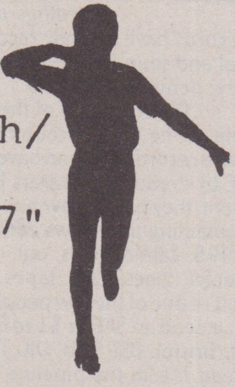
LESSON 20. Uprock

rye
coalition
"sensation"
7"

Throw back move.

unwound
"negated" 7"

Grab opponent's anatomy.



rorschach/
1.6 band
split 7"

Smell it. Pull finger across nose.

greyhouse/
dahlia seed
7"

House. Cover face.

check/m.o. made to mike
simonetti-NOT joeyjoejoe
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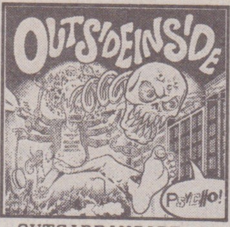

OUTSIDEINSIDE

OUTSIDEINSIDE &
POPDEFECT split 7"

THE BREADMAKERS &
THE PURITANS split 7"

RIP OFFS
FULL SERVICE

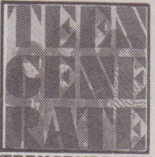
RIP OFFS &
TEENGENERATE split 7"

REGISTRATORS
I CALL YOUR NAME
TELEVISION SCREEN
TEENAGE HEART

REGISTRATORS
"I Call Your Name"

THE McRACKINS
GET CRACKIN!

THE McRACKINS 7"
"Get Crackin!"


TEEN GENE RATE

TEENGENERATE
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TEENGENERATE

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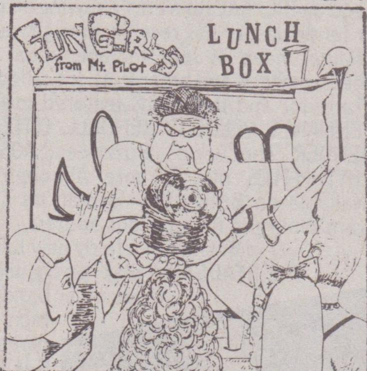
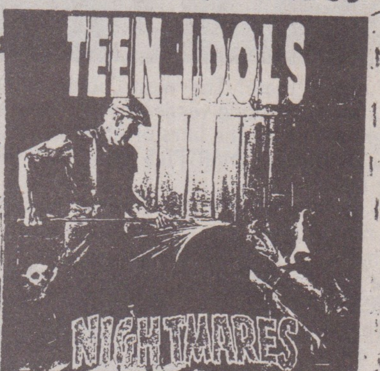
What's New! My cars broke down, I have plumbing problems, Hemorrhoids, I'm GETTING MARRIED..OH! And these two new records


FUN GIRLS from Mt. PILOT
LUNCH BOX


TEEN IDOLS
NIGHTMARES

Lunch Box 7"
Taking the box set concept to new lows, this snotty punk band from Nashville really has a thing for that early eighties hardcore sound.
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More pop punk madness from these Nashville mainstays, a couple of line up changes hasn't hurt this band one bit, This one comes on shiny white colored vinyl.
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OUR SCENE SUCKS Compilation 7"
TEEN IDOLS - Old Days, Old Ways 7"
FUN GIRLS FROM MT. PILOT - Hi Doll 7"
LOAD - Sleestack 7"
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What's in store!
H.O.P zine #11 (out in April)
Fungirls / Slackers split 7" (OUT IN MAY)
And hopefully after that LOAD/COPOUT split
Write for list of other non-label releases available. We do trades!

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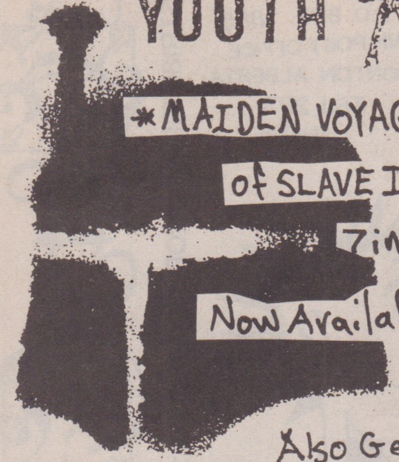

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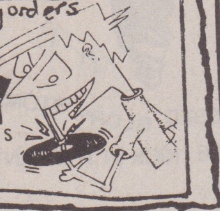

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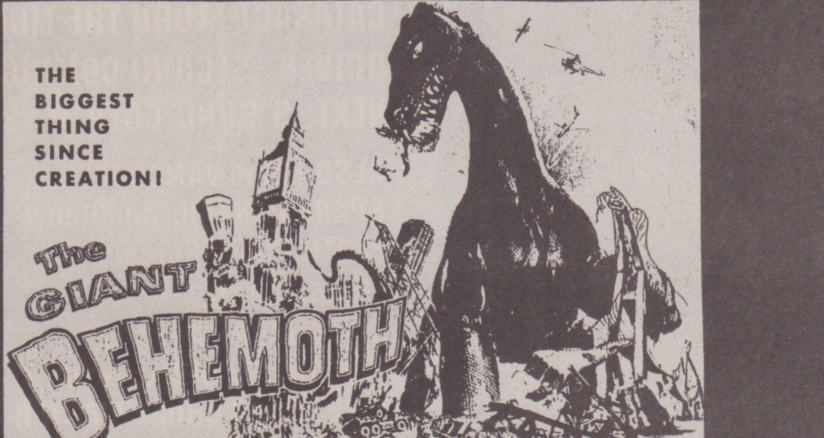

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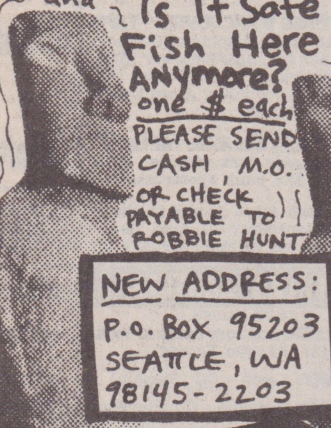

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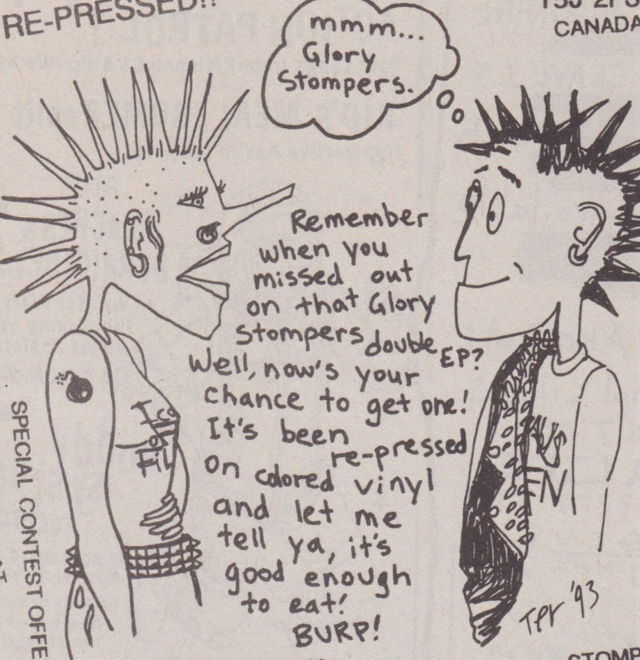
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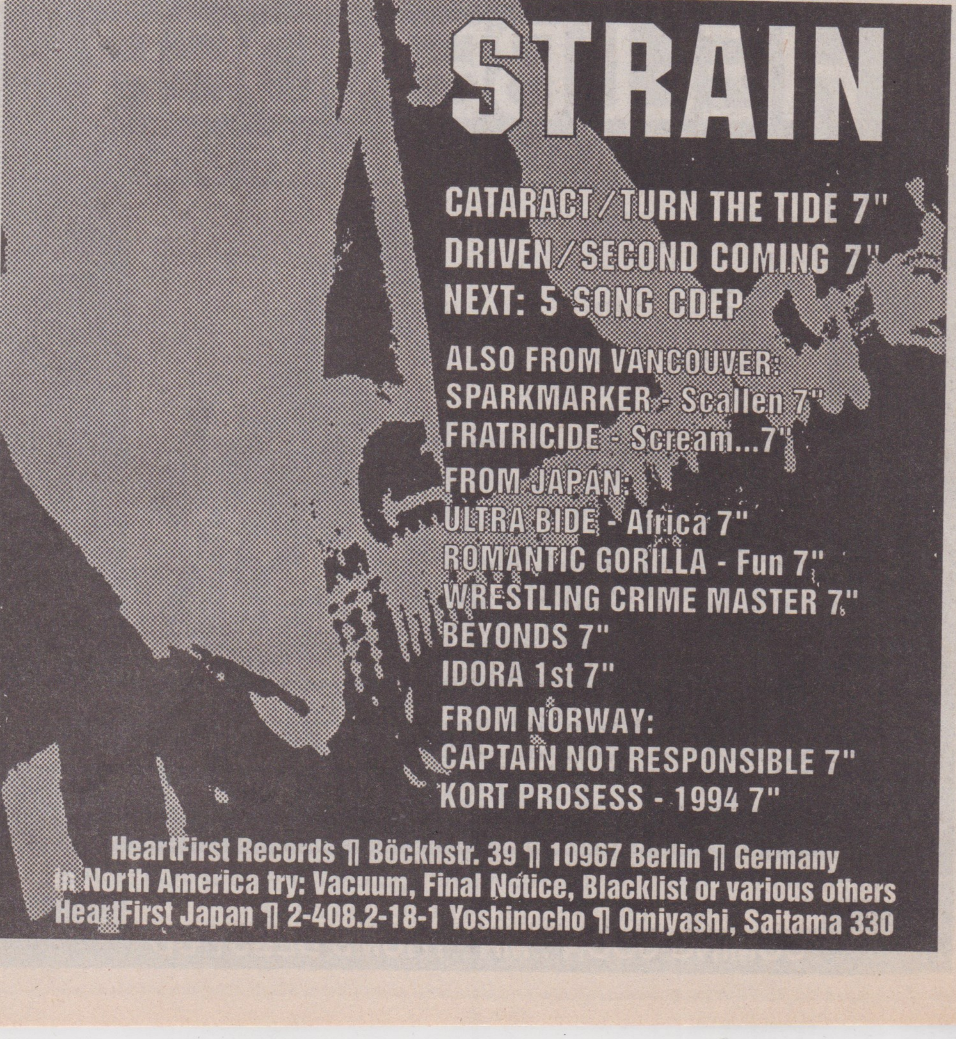

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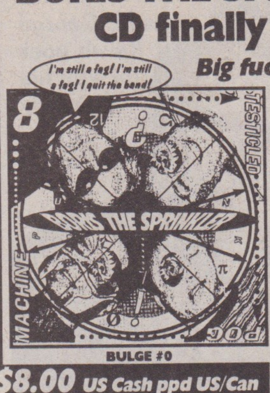

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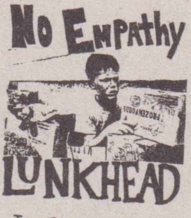

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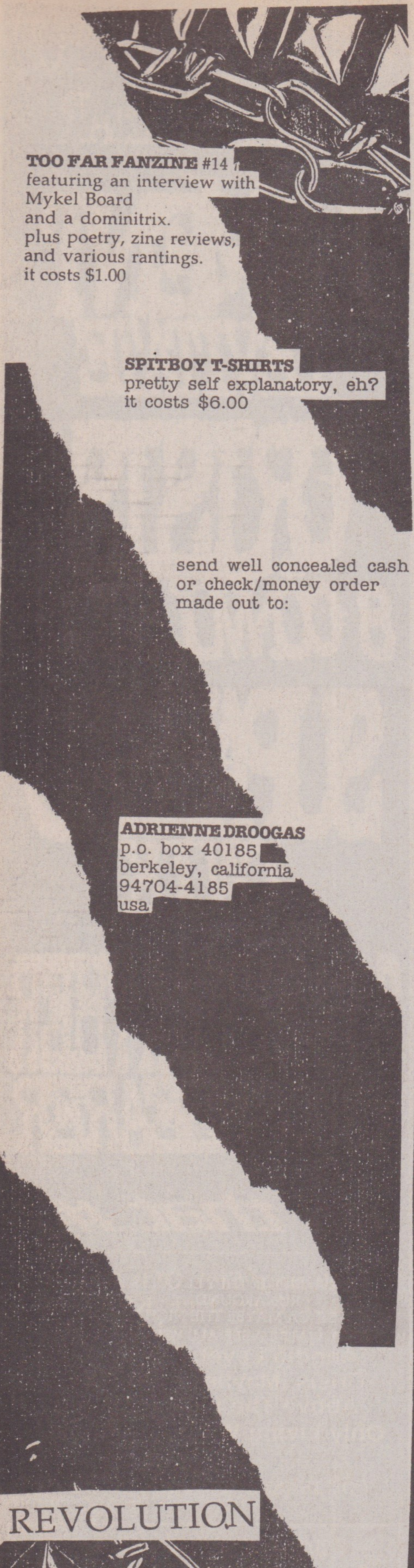

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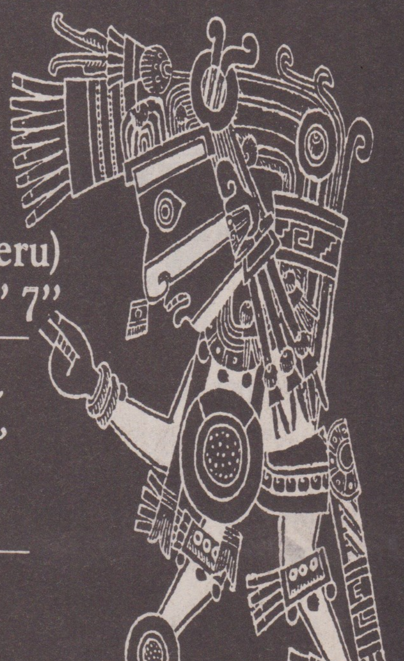

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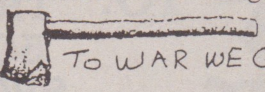
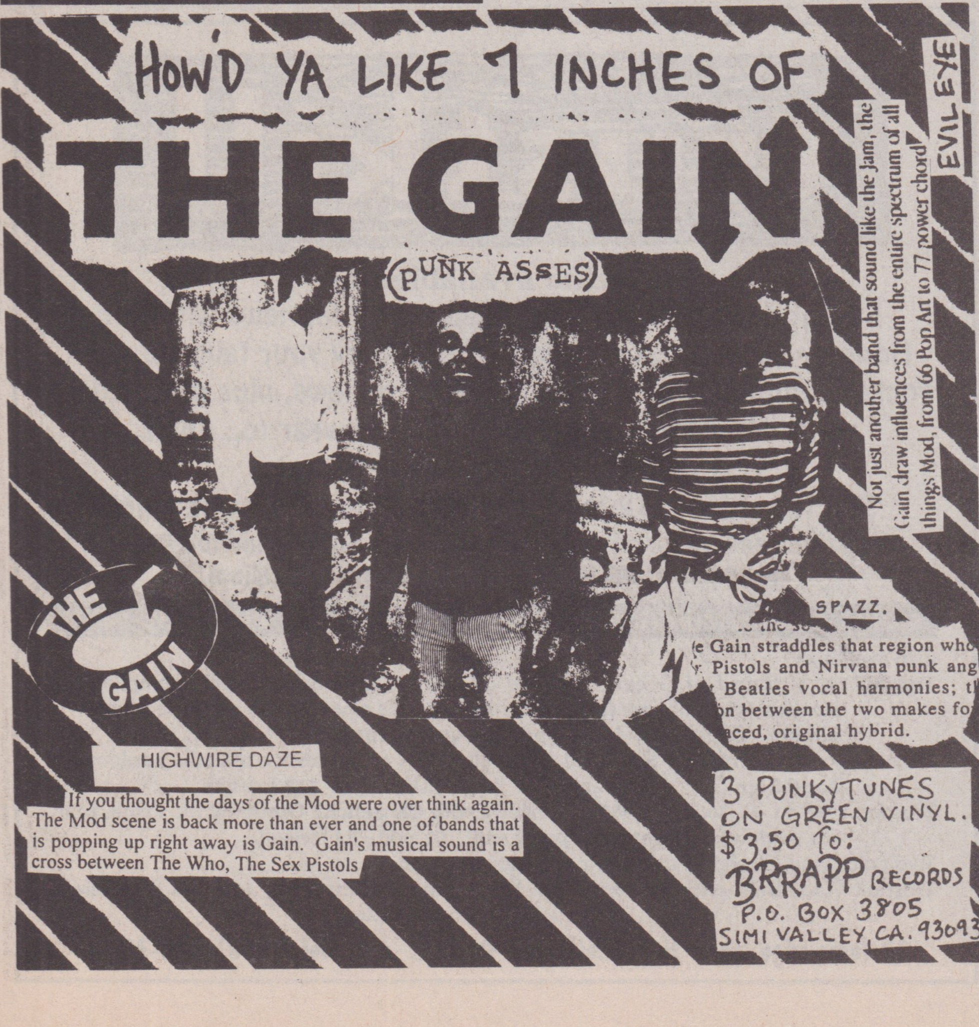

TO WAR WE GO!



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FEBRUARY
16 BAKERSFIELD @JERRY'S PIZZA
17 POMONA @HAVEN
18 CARLSBAD @SPIN RECORDS?
19 TUMECULA @SPIN RECORDS?
20 THE BAND WILL BE MAD IF I DON'T GET US A SHOW IN SAN DIEGO
21 YUMA, AZ (ASK GREG)
22 TEMPE, AZ (ASK SHANE)
23 BIRD SPRINGS, AZ OR SANTA FE, NM
24 LUBBOCK, TX @EINSTEIN'S
25 NORMAN, OK @CAFE 66
26 DENTON, TX @WANZ'S BIG HOUSE
27 SOMEWHERE ELSE IN TX
28 TEXAS I HOPE
MARCH
1 CORPUS CHRISTIE, TX
2 HOUSTON I HOPE
3 BILOXI, MS @LEE'S HOUSE
4 NEW ORLEANS, LA
5 BIRMINGHAM, AL
6 KNOXVILLE, TN
7 AUGUSTA, GA @THE RANCH
8 FAYETTEVILLE, NC
9 GREENSBORO, NC @DICK ST?
10 OH BOY I HOPE IT'S RICHMOND
11 ROBERT SEZ WE'LL BE IN NJ
12 NEW HAVEN, CT @TUNE INN (MATINEE)
13 PROVIDENCE, RI
14 MAYBE WORCESTER OR SUMTHIN
15 PORTSMOUTH, NH @THE ELVIS ROOM?
16 LIKE I KNOW
17 BOSTON,MA
18 NYC, NY @ABCNORIO
19 BINGHAMTON, NY @THE TAZ (MATINEE)
20 PITTSBURG, PA
21 KENT, OH @MANTIS?
22 A SHOW IN OHIO WOULD BE A GROOVE
23INDIANAPOLIS, IN
24 ST. LOUIS, MO
25 FT. SMITH AR
26TULSA, OK @IKON
27 I DUNNO
28 COLUMBIA, MO
29 CHAMPAIGN, IL WOULD BE NICE
30 CHICAGO, IL
31 MILWAUKEE, WI (NOT IN JEREMY'S HOUSE BUT MAYBE HE'LL HAVE A BIG PARTY AFTER THE SHOW)
APRIL
1 MINNEAPOLIS, MN PROFANE
2 SIOUX FALLS, SD ?
3 FARGO, SD?
4MINOT, ND
5 RAPID CITY, SD
6 CASPER, WY
I THINK WE NEED HELP ON THESE:
7 MISSOULA OR MONTANA IN GENERAL
8 SPOKANE, WA
9 SEATTLE, WA
10 PORTLAND, OR
11 EUGENE, OR
12 EUREKA, CA
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13 SANTA ROSA, CA
14 RENO, NV
15 GILMAN IF THEY'LL QUIT GIVING US THE RUNAROUND
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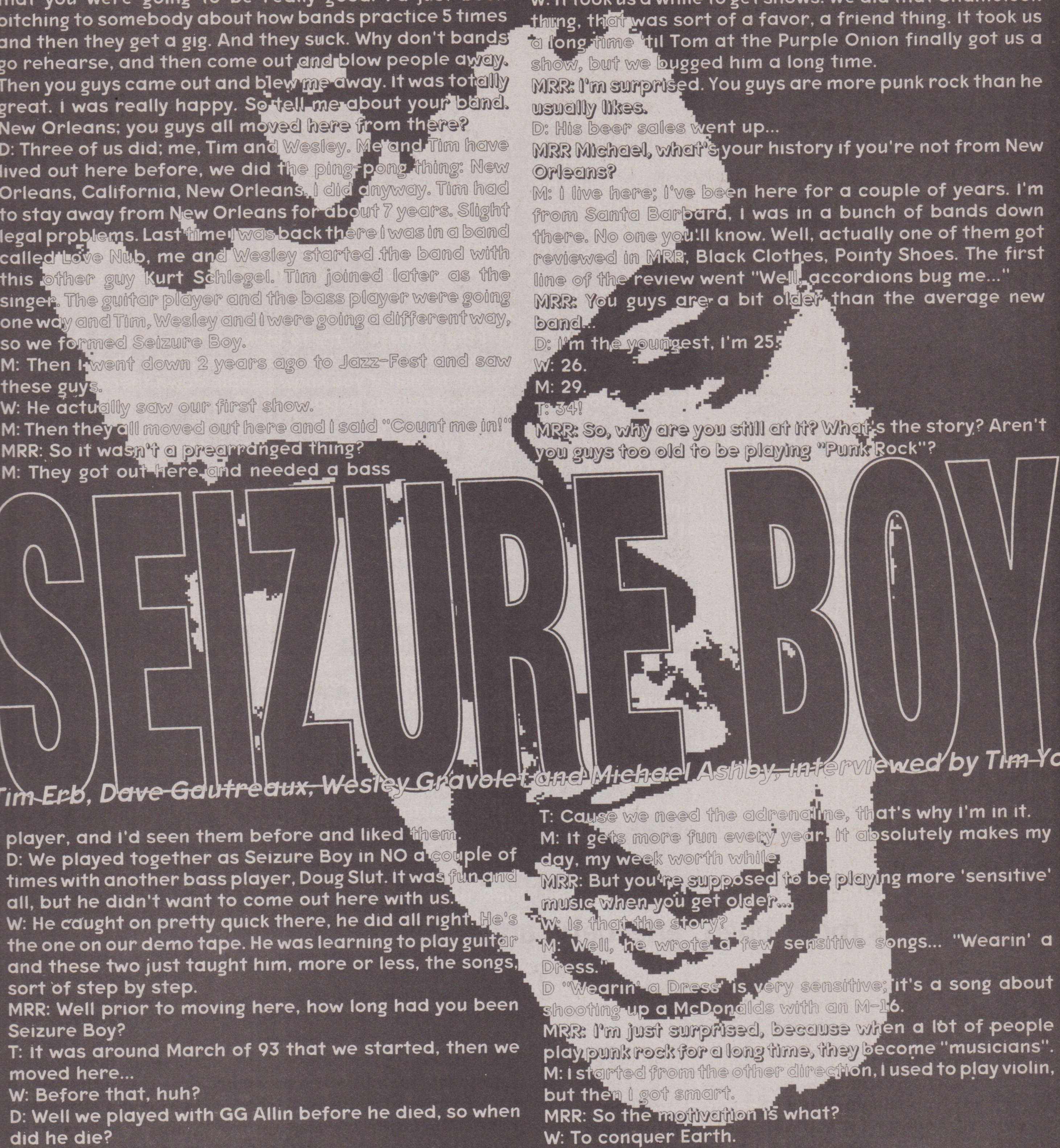
and we've played many shows in almost all of Ecuador. C: Notoken formed with the purpose to conscientiously promote concerts of truth, besides there were no bands of resolute style and very few of hardcore style with extreme punk influences. Also, because hardcore is what we like and we relate a lot to this style of music. **MRR: Are all of the band members the originals?** JL: Yes. We've been very good friends for 4 or 5 years. Except Julio and Gabriel have known each other for 12 years. I believe that if one of us leaves the band, then Notoken will not be the same. **MRR: What groups do you like? Who are your musical influences? Do you like other types of music besides hardcore?** C: I like aggressive and realistic groups, like Agnostic Front, Ilegales from Spain, Minor Threat. Some of my influences for vocals are DRI, BSN from Colombia, and Minor Threat. JL: I really enjoy listening to bands like BSN, Anarkia and La Pestilencia from Colombia, Caras De Hambre (from Panama), etc., but none of them are an influence on me. I try to do it myself. Likewise I listen to ballads in Spanish, and also to old nostalgic Latin songs. G: For a long time I have really appreciated bands like Los Ilegales, Soda Stereo from Argentina, and DRI, but I really prefer to listen to my own band, Notoken! My principal influence is DRI, but I also listen to other extreme and fast styles. Of course I also listen to a lot of new wave and alternative bands, and old ballads in English and Spanish. J: I listen to many bands of many styles (punk, jazz, opera, HC, ska, heavy, noise, etc.), like Vivaldi, Ilegales, Sick Of It All, Agnostic Front, Minor Threat, etc. But now I try to be original to realize the new work of our band. In all ways I respect all styles and all bands. **MRR: What are some of the themes of your lyrics? Who writes them?** J: Our lyrics are realistic and against the oppressor's system; we shout out against racism; we demand equality and respect; and if necessary maybe a revolution to achieve this. Some lyrics are written by Carlos, others by me, and for some other lyrics we work as a group. **MRR: You have a cassette, right? Do you have plans to record more? Where do you record, and who is the producer?** JL: Yes, we have a demo tape, *Llamado A Los Descerebrados*, with 21 songs. J: The name ("Call to The Brainless") is dedicated to the victims that died from the fault of bad medical practices. The demo was recorded at Sperm Records, and we produced it and distribute it ourselves, because we are a DIY band. Next, we have plans to record a split tape with C.F.D.L., a hardcore band from Japan, and another split tape with Agathocles, a grindcore band from Belgium. Notoken's second demo will be a little delayed in recording, because first we have to complete our split tapes, and then we need financing for our 7" EP. Later we will record our second demo. **MRR: What are your favorite things about Notoken and about punk rock?** C: To be distinct and different in our work and our ideas. Punk has a lot of energy and possesses a great ideology. G: The best part of Notoken for me is to have been the first subterranean band to play our own unheard music. Also I really enjoy the trips and the friendships that we have made. And I can say that I enjoy punk's ideology, energy and aggressive rhythms. J: I enjoy the band very much. I like the gigs when I see the support of the public for us, and I like to know that they want to work with me, and that the band members are my good friends. There is nothing like punk. It is the maximum. JL: I like to see the pogo, the slam-mosh at Notoken's gigs. I enjoy beer at the concerts. I like all of punk, but I hate the Nazi punks. Nazi punks- fuck off!! **MRR: Are there Nazi punks in Ecuador?** J: Yes, there's a group of Nazis in the city of Ambato in the Sierra, but they don't know the significance of Nazism or its characteristics. They formed a ridiculous movement, we are totally against the entire Nazi movement. Nazi punks- shit in their brains. **MRR: Tell me about other Guayaquil bands, and groups from other parts of Ecuador.** J: Many bands exist here in Ecuador. In the underground context we have many people with good ideas and good bands, such as: Kaos (punk/HC), Mortal Decision (punk), Mama Vudu (proto punk experimental with indigenous/native instruments), C.H.D. (noisecore), Excremento Putrefacto (grind noise), Incarntus (death metal), Necrofobia (death metal), Ruido De Odio (noisecore), Damaged Skull (thrash death) and many other bands that spring up from different cities of the country. In Guayaquil there are more than 15 bands, with a variety of styles. There are also some fanzines, but regrettably the HC/punk scene is confused with stupid Nazis. We are not Nazis- smash fascism!! **MRR: What is the punk scene like in Guayaquil? And in the Sierra?** C: The scene in Guayaquil is not very good. There is punk and hardcore style bands. J: Actually there is a lack of people that have the consciousness, and the times we live in are very hard. The punk scene in Guayaquil is intense but we need more bands of this style. The Sierra offers more bands. There are 4 or 5 cities in the Sierra with subterranean scenes. Less happens on the coast because only our city has shows. The majority of coastal bands are from Guayaquil. And there is no scene or shows in the Oriente. Regrettably, the press fucks up our musical activities. They think that we are all Satanists or think that we insist on chaos. But we demand our right to respect and a worthy life. **MRR: At what kind of places do you have shows? What is the atmosphere like?** J: Generally the gigs are at local rentals like halls, associations, garages. Bars and discotechs are very expensive and are not very suitable for punk concerts. At shows the attendance is usually between 200 and 500 people. It all depends on which bands participate, the city and the location. Some of our gigs are chaotic, with a lot of pogo, a lot of slam, and some anarchist skins (no Nazis). The people want us and support us a lot at our concerts. There are a few occasions when we have to stop playing because of police interference, and sometimes there are fights in the audience, but this is almost inevitable. **MRR: Do you have problems with the police?** J: Sometimes. I remember when we were in a concert with B.S.N. (a punk band from Colombia) in the city of Quito, and the bastard police tried to fuck with us and spoil the show. But later they left and we continued the gig. The police in Guayaquil are even more savage. **MRR: Do many people participate in your punk scene or just a few? And what are the attitudes of the punks in Guayaquil and Ecuador?** J: Many people support our scene. The punks know how to behave to a true point. Generally the punks of Guayaquil are more out of control in reference to damage. JL: This is because our city is the most violent in Ecuador. **MRR: How do you learn about punks and music in other parts of the world?** G: We are always interested in listening to new bands. J: We want everybody to write us and tell us about your ideas. We have a lot of contact with punk/HC/grind bands in many parts of the world and we learn a lot from them, and similarly we hope they learn from us, not only music but also culture and the way of life. **MRR: What are the goals and ideas for the future for Notoken?** J: One of our goals/objectives is to demolish the barriers of racism and to open the human feeling that we all want to live in peace with dignity. We hope to launch our next demo tape (#2), besides our split tapes with C.F.D.L. and Agathocles. **MRR: Is there anything else you would like to say?** C: Write us; destroy racism. JL:Long live beer-cheers!! G: If somebody is interested to know more about us, contact us. Thanks. J: Thanks and cheers to Barry for the interview. We are looking for a label (non-profit) that can help us release our 7" EP. We would like to give concerts in other countries. If someone wants to help us or know more about us, write me at: Notoken c/o Julio Salame, P.O. Box 15206, Guayaquil, Ecuador. **P.S. Notoken are super nice guys- write 'em! If you want to contact a gringo who lives here, write me at: Barry L, Casilla 388, Cuenca, Ecuador. (Write us in English or Spanish.)**

NOTOKEN

Where the hell is Ecuador? It's in the northwest of South America. Politically and often socially it is much quieter than its neighbors Colombia and Peru. Ecuador is small, about the size of Colorado, and has three major regions: The Oriente (Amazon basin/rainforest); the Sierra (mountains), which includes the capitol city Quito, and is fairly conservative; and the Coast, whose atmosphere is more open, energetic and less conservative, and includes Ecuador's largest city, Guayaquil, also the home of NoToken.

[Interview and attempted translation by Barry Lazarus]

MRR: First, tell us your names, ages, and instruments. C: Carlos Aviles, 23, screams, insults and "babbleshits." I also design the band's artwork and t-shirts. JL: Jose Luis Mancero, 23, bass guitar. G: Gabriel Avila, 22, drums. J: Julio Salame, 22, guitar. **MRR: Are you all from Guayaquil?** G: Yes, we're all from here, except I was born in Ancon, two hours north of here near the Pacific Ocean. But I've lived most of my life in Guayaquil and I reside here now. **MRR: How did you choose the name Notoken?** J: We chose it the night before our debut as a band. This happened on one of our drunken nights. We were all drunk when we chose the name. At first we wanted to call the band Dead Person, but we changed it to Notoken. The name comes from the Spanish "no toquen", which means "don't touch" or "don't play". The name was kind of a joke, since we almost could not play our first show because of our drunkenness the night before. **MRR: When did Notoken begin? For what reasons?** J: We started practicing hardcore punk music in April '91. We played our first show in June of '91, with covers of DRI, Suicidal Tendencies, Agnostic Front and SOD. Later we dedicated our music to our own original songs.



SEIZURE BOY

Tim Erb, Dave Gautreaux, Wesley Gravolet and Michael Ashby, interviewed by Tim Yo.

MRR: I don't know shit about your band. I just saw the name and I said, "Oh, they better be a good punk band if they have a name like that. If this is some wimpy pop band, nuthin' means nuthin' any more." And it was weird, because I knew even before you guys started playing that you were going to be really good. I'd just been bitching to somebody about how bands practice 5 times and then they get a gig. And they suck. Why don't bands go rehearse, and then come out and blow people away. Then you guys came out and blew me away. It was totally great. I was really happy. So tell me about your band. New Orleans; you guys all moved here from there?

D: Three of us did; me, Tim and Wesley. Me and Tim have lived out here before, we did the ping-pong thing: New Orleans, California, New Orleans, I did anyway. Tim had to stay away from New Orleans for about 7 years. Slight legal problems. Last time I was back there I was in a band called Love Nub, me and Wesley started the band with this other guy Kurt Schlegel. Tim joined later as the singer. The guitar player and the bass player were going one way and Tim, Wesley and I were going a different way, so we formed Seizure Boy.

M: Then I went down 2 years ago to Jazz-Fest and saw these guys.

W: He actually saw our first show.

M: Then they all moved out here and I said "Count me in!"

MRR: So it wasn't a prearranged thing?

M: They got out here and needed a bass player, and I'd seen them before and liked them.

D: We played together as Seizure Boy in NO a couple of times with another bass player, Doug Slut. It was fun and all, but he didn't want to come out here with us.

W: He caught on pretty quick there, he did all right. He's the one on our demo tape. He was learning to play guitar and these two just taught him, more or less, the songs, sort of step by step.

MRR: Well prior to moving here, how long had you been Seizure Boy?

T: It was around March of 93 that we started, then we moved here...

W: Before that, huh?

D: Well we played with GG Allin before he died, so when did he die?

MRR: That wasn't that long ago, about a year?

W: We been together about a year and a half.

T: But that was like Feb., or March 93, then we moved here September, October of 93.

MRR: And then when did you first start doing shows?

M: We did a birthday party in January 94.

W: At the Chameleon, but that was real low key.

M: Then the Thirsty Swede, then the show you saw.

MRR: That was your 3rd show locally...

W: It took us a while to get shows. We did that Chameleon thing, that was sort of a favor, a friend thing. It took us a long time 'til Tom at the Purple Onion finally got us a show, but we bugged him a long time.

MRR: I'm surprised. You guys are more punk rock than he usually likes.

D: His beer sales went up...

MRR Michael, what's your history if you're not from New Orleans?

M: I live here; I've been here for a couple of years. I'm from Santa Barbara, I was in a bunch of bands down there. No one you'll know. Well, actually one of them got reviewed in MRR, Black Clothes, Pointy Shoes. The first line of the review went "Well, accordions bug me..."

MRR: You guys are a bit older than the average new band...

D: I'm the youngest, I'm 25.

W: 26.

M: 29.

T: 34!

MRR: So, why are you still at it? What's the story? Aren't you guys too old to be playing "Punk Rock"?

T: Cause we need the adrenaline, that's why I'm in it.

M: It gets more fun every year. It absolutely makes my day, my week worth while.

MRR: But you're supposed to be playing more 'sensitive' music when you get older...

W: Is that the story?

M: Well, he wrote a few sensitive songs... "Wearin' a Dress.

D "Wearin' a Dress" is very sensitive; it's a song about shooting up a McDonalds with an M-16.

MRR: I'm just surprised, because when a lot of people play punk rock for a long time, they become "musicians".

M: I started from the other direction, I used to play violin, but then I got smart.

MRR: So the motivation is what?

W: To conquer Earth.

D: Free buffets.

T: When we've got the right buzz, amps are blaring behind us and we're screaming, charged with adrenaline, that's

the motivation..

MRR: What's some of the stuff that you guys loved the most, some of the bands, whatever over the years?

W: Late 70's/early 80's.

D: Yeah, good punk rock, none of this "I'm so serious" shit. Old NY, good SoCal bands, Stiff Little Fingers...

T: NY Dolls, The Damned, Heartbreakers, the Jones and Cook part of the Sex Pistols, GBH...

W: That sums it up.

MRR: What happened between '84 and '94?

D: What happened to everyone else?

W: That's what we were wondering...

T: When Dave and I started writing songs in '90 we thought no one would ever like them. It was like we were a very small minority sitting in our rooms jerking off to old punk rock records. But Dave said back then, like he was a prophet or something, that people would soon get sick of the boring grunge shit. Just like in the 70's when Deep Purple had to die, we were ready for punk rock to rise again.

D: There were all of those in between bands, like I thought the Pixies were real good.

T: I liked them. I wouldn't call them an influence, I enjoyed them.

M: Jon Spencer rocks me hard.

T: There were some cool bands... Cosmic Psychos, Exploding White Mice, lots of Australian stuff.

W: The Hard-Ons, I like the Hard-Ons a lot.

D: Australian bands seemed like the saving grace of punk rock for a while in the late 80's.

MRR: Now there are a lot of great punk rock bands, there's a fucking shit load of them. What else nowadays do you guys like, what kind of bands?

W: I like Rancid. They totally remind me of what we were just talking about.

MRR: Yeah, I think they want to be the next Clash.

D: Shit, then there's the Reverend Horton Heat.

D: We saw this cool band from Texas called Jesus Christ Superfly.

MRR: I totally fucked up and didn't know about that show. I really wanted to see them.

D: It was good. There was no one there, but they totally fuckin' rocked.

MRR: Their album is great.

D: We saw them in NO just by chance. I was hoping there would be more people, for their sake.

MRR: No one knew about the show.

T: I like the Trashwomen...

MRR: Have you seen this band Snair from LA at all? You guys remind me of them somewhat. So who writes the music?

M: The two guitars, Tim and Dave, do everything.

D: We've known each other for over 10 years. We've been playing music together since before we really knew how to play.

T: We wrote some of these songs around '90.

M: I get to pick them up and say "All right, this sounds really cool and old."

MRR: Well what are some of the songs about?

W: About people sweating in the South.

T: Some of them are just nonsense, ridiculous stories that we've dreamed up. One's about a crazy lady who is drinking and driving around in a DeSoto and ends up ax murdering some side show freaks.

D: "Happy" is a song that's actually about something. The lyrics were written when I had yet another shitty job and the Gulf War thing was about to start. I had started writing down stuff basically about how people are gonna get blown away, and I thought what if I started ranting a lot; nobody would believe me because my checks bounce a lot, I'm not credible, so who am I to speak out against anything. It's called "Happy" because the chord progression sounded like it was happy.

T: Then we got a song about a girl who shoots up methylethyl ketone and ends up in a mental ward. You know what MEK is, it' s just some hydrochloric chemical that nobody would even dream of shooting.

MRR: But you did.

D: You'd be dead within seconds...

W: Or you'd turn into him...

T: I think it's used to strip paint or something. Then we have a song about all of the stupid people in Louisiana, especially for them...

W: Except our friends...

M: I dig it there, I try to make it there for a couple of weeks every year. It's a strange place, though, much better to visit if you know people down there. Not quite as hospitable as popping into Seattle with just a sleeping bag.

D: We got some real good shows down there.

T: When we played with GG, there were all of these fucking animals, and I'm not talking about cats and dogs, just standing around and staring at us with their mouths open. They didn't have any idea what we were doing; they just came to watch some guy shit on himself.

D: They were like: "Yeah brah! I come to watch this crazy mutherfucker eat shit." They didn't really know what punk rock was. But they did say " Dood, The Seizure Boy was ferocious."

MRR: How come you guys don't have Southern accents?

All: Wesley does! Classic N'Awlins, LA.

W: Yeah, people say that, but I don't know, maybe too many broken noses or sumthin'.

MRR: So what do you guys do for a living?

T: I'm just a stupid maintenance worker at the SF Art Institute. That's what the students there think, at least.

M: I poison the minds of America with advertising. That's actually why I play punk rock. I've got a big karma debt I need to clear. Guilt and frustration are great motivational tools. They taught me that in church.

MRR: How about you other guys?

D: I drive a cab. As little as possible.

W: I'm a male prostitute part time. But that's a long story. No, I'm not working. I'm on GA, I'm an unemployed embalmer. Y'all have too many stupid laws about training and certification for me to get a "good job" here like I had back in New Orleans.

MRR. So what do you think about living here vs living in New Orleans?

W: I like it, there's a lot to do.

MRR: I thought NO was a pretty wild place?

D: Yeah, but it's really small, and it's really fucking backwards. The backwardness gets to you. At first it's cool, 'cause you can walk around loaded all the time. You don't have to worry about working. You don't have to worry about anything as long as you have an air conditioner somewhere.

W: It's real limited. It is fun, I mean I'm from there and I love the place, but it's so limited.

T: It's better here. I have some problems here, but it's nothing like there.

MRR: Tell us about your problems.

T: My problems are yuppies and people who think they're really really cool 'cause they just moved from Kansas to the really hip city of San Francisco. They just got their weird haircut yesterday, and they're standing out on Haight St. acting like they're the coolest thing since '55 Buicks.

W: Stupid fucks.

MRR: So is doing this band a hobby, a passion, or are you thinking about making a career out of it now that Rancid is on MTV?

W: Fuck yeah.

T: Yeah, we'd like to do the half-time show at the Super Bowl next year wearing loin cloths with bananas stuck up our asses while singing "God Bless Miss Fucking America."

M: If it keeps like this, yeah. The other day at the Purple Onion was great. There were so many people there that I've never seen before in my life having a blast, throwing beer, fighting, it was beautiful. But we still didn't make enough to pay the rent for our practice space. Oh well..

MRR: That was a weird crowd. I thought they were your crowd.

D: We thought they were yours.

T: It was a weird mix. There were some people from the Art Institute that I had given flyers to.

D: Someone's parents in off the street...

W: A few people visiting from NO, that was a little side crowd. But the majority of the people, like half the people, we had no idea where they came from. Then there's Tom Guido. Cheers to Tom.

MRR: He's in a different category altogether.

T: He looked like he was having fun, though.

MRR: He did. I was surprised he was so lenient with you guys. So, you going to try to do a record?

M: Yeah, we have a couple of leads for a 7 inch. We should have it out real soon.

MRR: Do you have any knowledge or experience on how to put out a record, how to get around people...

M: Fuck no!

W: We're just dumb Southerners, we don't know too much.

M: Anyone wants to come in and rip us off, fine. $1000 for a year's contract? OK.

D: Yeah, we don't really know shit about it. This guy called me, he asked me all kinds of questions about it, I don't know. He called me, I sent him a tape.

MRR: You did some cover songs at that show...

T: "Lost Cause" by Cosmic Psychos, and "New Rose" by the Damned. And we do "1,2,3" because of the Professional's version. That is what inspired us to do it. Nothing against the Avengers. It's just that Steve Jones is one of my favorite guitar players. Their version of that was fuckin' great.

M: Some day we'll be good enough to do a Johnny Thunders cover.

D: I threaten sometimes to bring in a wah-wah...

T: (to Dave) Uh, you're really against the odds there, cause in my mind there is only one good song in the history of R'n'R with a good wah-wah in it, which is "Ignite" by The Damned.

MRR: Well, you guys know each other, gimme some interesting dirt on each other;

D: Shit. Well, Wesley's a licensed Death Technician down in Louisiana. He was an embalmer, so we used to practice in a mortuary. Nobody seemed to mind. Except his fat ass seat sniffing neighbor. Wesley's been known to be slightly hotheaded for such a cool guy. Like the time some guy from another band we were playing with one night kept mouthing off so he beat the shit out of the guy. It was kind of funny because all of the guy's bandmates just stood around with drinks in their hands, watching. They just asked Wesley to not hurt his fingers, "'cause he still has to play tonight". Tim here was going to become a Seventh Day Adventist Minister. Thankfully the Dark Overlord got ahold of him in time and he was ruined forever. Michael has been drunk continuously since 1976. And I have a pussy. That's all you need to know.

Seizure Boy info: 421 Duncan St., San Francisco, CA 94114, Phone Day: 415-616-5238 Night: 415-695-9517.

THE WHAM OF THOSE MEMPHIS MEN

OBLIVIANS

greg oblivian drums guitar vocals / jack oblivian drums guitar vocals / eric oblivian drums guitar vocals. Interviewed by suave young Scott Bomar (Impala) at Boise Life Studios, Memphis.

MRR: How do you think people react to you in Memphis, compared to other places you've played?

GO: With little or no interest

EO: We like Memphis 'cause no one likes us here

MRR: Good place to practice, right?

GO: Memphis is the best place to practice I've ever been.

EO: People throw chairs at us, they run around and, um, get drunk. In other towns they actually kinda like it, and that's not as much fun.

JO: Club owners like us, 'cause at our last show someone threw a bottle at us and they threw him right out.

GO: It was a chair.

MRR: It was a chair, it only went about three feet.

EO: Memphis is a bad place to play for any band, but local bands actually do better than most outta town bands.

MRR: How much do you think Memphis music has influenced the stuff that you play?

JO: Memphis music?

EO: In a roundabout way. Guitar Wolf has been known to cover (Booker T & the MGs) "Green Onions," and Guitar Wolf has influenced us.

GO: And this is their home town.

EO: It is, they said that they live in Tokyo. But Memphis is their home.

EO: We want to be as cool as Isaac Hayes. That's a big influence, and the rockabilly stuff, that's a big influence.

GO: No, it's not!

EO: Yeah it is. White people gettin' drunk and going crazy!

JO: Yeah, the Rockin Guys.

EO: The Rockin Guys, of course. (To Greg Oblivian) What, country music is more of an influence. The Beatles?

GO: On me it is!

MRR: Speaking of Guitar Wolf, what about Goner Records, Eric?

JO: Yeah, what about that?

EO: Goner Records was started to spread the word about Guitar Wolf, which was necessary, after seeing them live I got a tape which really blew my mind, and I wanted to put it out. Like everything important, the first record is great and it started in Memphis! The second record? Seattle! I don't think I have to say any more. But they are the greatest live band in the world right now. I read that in a recent Rolling Stone Poll.

GO: That was Hit Parader.

EO: Ladies Home Journal.

GO: Yeah, ladies go crazy.

MRR: So for people that live in New Zealand or other places in the world besides Memphis, who's Jim Cole, and why does he have so much soul? [re: "Jim Cole" song on Oblivians "Call the Shots" 7" ep]

EO: Jim Cole is a very young man who has been an ambassador of rock and roll goodwill for a number of years. He used to work at Sun Studios, and all the people that came through there (Antiseen, 5678s, etc) he would steer right in what was going on in tow. He's also taken photographs of most of the important stuff going on in the last few years in town, rock'n'roll wise...

GO: And just to clear up any misunderstanding from the song we like Jim Cole! It's not an anti-Jim Cole song at all. The Way the recording came out at the end it said "no soul, Jim Cole."

JO: We only used it 'cause it rhymes...

MRR: How do you think the records that you guys have done so far compare to the way you sound live?

GO: I think they've been pretty close. The first recordings were live, so...

JO: We sound "just like the record" live...

GO: Except for when I spit fire, you can't really get that...

EO: Our recording style is to record it live. We're not really studio technicians.

MRR: How did the Trio influence come in? How did that record happen?

GO: I listen to new wave music.

MRR: Greg's responsible?

GO: When I was in jr. high school I got a Trio tape from a girlfriend, and it got left at my house. It was mix tape but it had one whole Trio ep on it, the first stuff that they did, and it's just been something that I've listened to over the years, just like anything else in your record collection, its just something that's there. When we first started playing, we were doing all originals, and very quickly I started running out of ideas and looked for covers. That song is such a rockin' song. Some people look at it like, "that's new wave, how can that be rock'n'roll?" Or whatever...

JO: It's new wave rock...

GO: But I don't think that Trio thought of themselves as anything but a rock'n'roll band. And I want to state for the record that I never knew that The Jesus Lizard did that song...

JO: As bad as they did

GO: No, that they did it at all. I don't care for them. I don't care for their music.

JO: I care for it, I just don't like it!

GO: It just so happens that somebody in their band also likes new wave music...

MRR: That same girl probably left them a tape...

GO: Yeah, she got around.

EO: Well they play a lot more of the actual song than we do, we just kinda sledgehammer it.

GO: Yeah, the original has a lot more breaks in it, a lot more words...

JO: Actually, I like their version of it...

GO: That's not going in this interview!

EO: So what other new wave bands do you like, Greg?

GO: I like all kinds of new wave bands.

EO: I'll say I like Devo right off. Especially their first record.

JO: I like Dimahl's solo record, the guy from Kajagoogoo...

EO: Limahl!...

JO: 'Cause whenever I go to de mall I look for his record...

MRR: I know you guys do a Lightnin' Hopkins cover, what do you think he would think about Trio?

GO: You mean what would he think if he knew a band that was doing his songs was also doing Trio songs?

MRR: Yeah, what would he think?

EO: I think that probably Lightnin' Hopkins has put up with a lot in his life. He could probably put up with some punk band using his song...

JO: Sam is a punk!

GO: I've heard him tell some stories about knives...

GO: I've always liked blues music. I don't know if that comes out in any of our other music, we play that song so fast, it's the blues chord progression...

JO: That's rock'n'roll.

MRR: What is that song? I'd never heard it before you guys did it...

GO: I'd never heard it until Jack got a a tape at Schwab's Downtown, "Lightnin' Hopkins Cheap."

JO: One of those three for a dollar things!

GO: It was later recordings, electric stuff, it's not any of his early stuff that hip people seem to dig...

MRR: Are the lyrics that you guys have about women autobiographical? Are those about women in Memphis?

JO: What lyrics are you referring to?

MRR: Like "Show Me What You Like."

JO: That could be any woman, anywhere.

MRR: "And Then I Fucked Her?"

EO: "And Then I Fucked Her" was just a take-off on the song "And Then I Kissed Her."

GO: You mean "And Then He Kissed Me."

EO: Right, "And Then I Fucked Her" was just a way to twist it around...

MRR: Eric, are you really a "five hour man?"

GO: No, no he's not.

EO: Well that's fiction. I'm taking someone else's story and telling it as if was my own. That was a story that was told to me that I put in song form, about a famous bass player for a band now on Atlantic and he's a very talented musician and I guess he is a five hour man, and he got a lot of muff one night. No, we don't have any personal experience so we can't write about anything we've actually done...

GO: We live in bubbles, you ever see that movie with John Travolta? "Boy In The Bubble?"

JO: We're "Band In The Bubble."

EO: And Greg, how do you know I'm not a five hour man? I could be!

MRR: What else is going on in Memphis?

EO: There's one band in town that's doing stuff along the same lines as us, that's Impala. There's other good bands in town, the Grifters, the Simple Ones.

GO: Copout.

EO: Yeah, Copout, we like playing with the Copouts, also the Neckbones, '68 Comeback when they're around. Down in New Orleans the Royal Pendletons with the fantastic drummer King Louie who has a Goner single.

GO: I know for a fact that we sold six or seven of those singles up in Chicago. The guy who was selling Oblivians records was just grabbing whatever record he saw to sell. People thought they were getting Oblivians records and they got King Louie...

JO: Those people were lucky!

GO: Yeah.

EO: Yeah, that was our friend and bodyguard Mark Hardy, he's a black belt martial arts expert, he took care of the guy who threw the chair...

GO: He's great, but he's not our biggest fan...

JO: Who's our biggest fan?

EO: Mark's big but Richard Martin shaved "Ja Ja Ja" [the other Trio song the Oblivians cover on their Crypt 7"] in the back of his head.

JO: And he's a big man anyway...

EO: Yeah, we were playing a blues festival (really!) at one o'clock in the afternoon, and Richard knew that we would not have been drinking or very inspired by the audience. But we did have a terrific introduction by Blowfly, and that got us going a little bit, and Richard shaved his hair to inspire us.

JO: The local TV put us on the news with Richard Martin and his daughter.

EO: Showed us sweatin' to the classics!

JO: ...His daughter on his shoulders dancing to us.

MRR: What about Peter Mantis?

JO: What about Peter Mantis?

GO: Peter panty-eater?

EO: Peter Mantis, ex-Underwearhead... Well, he was in Detroit's Underwearheads so panty-eating might fit into his scheme...

JO: "Wild Louie."

EO: Yeah "Wild Louie" was their big hit, a very obscure single, if anybody has an extra copy I need one.

GO: Peter's the one who said "If your parents don't hate it, it ain't rock'n'roll." So I just changed it to "If the kids don't like it, it's rock'n'roll."

EO: He's an over enthusiastic middle-aged man from Detroit.

MRR: Who has the radio show here in Memphis and plays the Oblivians every week...

EO: Yeah he loves Detroit and good music, occasionally. He likes a lot of easy listening stuff.

JO: Lou Christy.

EO: That we haven't grown into yet.

MRR: Do you see you guys doing any ballads?

GO: Yes.

MRR: So how do you get that Oblivian guitar sound?

GO: I've got a broken amplifier. It's the amplifier more than me.

EO: I think I own the only guitar that cost more than a hundred dollars, mine was one fifty. So it's cheap guitars and broken amplifiers.

MRR: Eric, do you still play through your stereo?

EO: I still do in the studio, not so much live, it's not really loud enough... But it is the sound I'm most comfortable with. My home tape deck really gives a nice distortion.

JO: It's a Sharp.

EO: I bought it rebuilt at one of those cheap-ass electronic shows.

MRR: It's always in the red...

GO: Yeah, we were praying for a guitar sound like the Pagans and Eric hit it right on with the stereo. The first recordings its right on. That cruddy sound fading in and out.

EO: Yeah it just can't deal with that much sound. Plus I have these really shitty 70s homemade Radio Shack speakers with a Marantz tube amplifier cranked all the way, it is my home stereo. I listen to records on it every day... It doesn't sound like any guitar amplifier, but anybody could probably do the same thing in their living room and sound just as bad... But not if you've got that "high-end" stuff, that'd probably just blow up...

MRR: Where'd these choppy Oblivians guitar rhythms come from?

JO: Chukka Chukka.

MRR: Are these African rhythms?

GO: Brian Eno. No, that's Trio. Trio and Bo Diddley.

JO: Really it's not knowing what chord you're in and just staying in rhythm.

GO: I like the sound, it's a percussion thing.

EO: We're not very melodic to begin with.

GO: No there's no melodic guitar parts. We've just got chords, and the only way we break the monotony of hearing three chords over and over again is to "Chukka Chukka Chukka Chukka Chukka."

JO: For you beginning guitar players, put your neck hand it lightly over the strings, don't press down, and just strum it. "Click Click Click Click Click" Sounds good!

EO: It does sound good! I think the Angry Samoans might done it, too, and they're a big influence on me, 'cause I can't play guitar at all.

JO: I thought Vom was a big influence on you?

MRR: What is Vom?

GO: The Angry Samoans before the Angry Samoans. What was the name of their other band?

EO: Oh, the Fried Abortions?

GO: I guess.

EO: For me the Angry Samoans were pretty much the best punk band ever. You could tell that they didn't take anything seriously. Like the Germs, maybe even the Pagans have some element of actual sincerity involved, the only thing the Angry Samoans are expressing is a total inability to cope and a desperate attempt to piss people off. Total white angst, it's not like Henry Rollins or someone expressing a whole lot of anger, that just gets boring. There's humor in the Angry Samoans.

MRR: How would you describe the stuff that you play?

GO: Rock music. If you want to call it punk rock music then it's punk rock music.

JO: It's not new wave.

GO: I try but it's not new wave.

MRR: How do you think the blues fits in with the stuff you do?

JO: Just listening to it a lot, having it. Good blues is simple, I think, just like good rock. Just like good people are simple, I think.

EO: We're not too fuckin' diverse.

JO: Not in our music.

EO: Yeah, well our music might kinda be leaning towards punk, but that's just 'cause we're excited about it and tend to play the tempos a little too fast.

MRR: Where do you see the Oblivians in a year?

JO: Working the same day jobs.

EO: We'll be hanging out with our kids' bands, trying to jam with our kids, and they'll say we're not hip hip, you know, we're not cool.

GO: You play too slow.

JO: The older we get, the longer our guitar solos will be. You start to appreciate the finer things in life. Like guitar solos.

EO: And flutes.

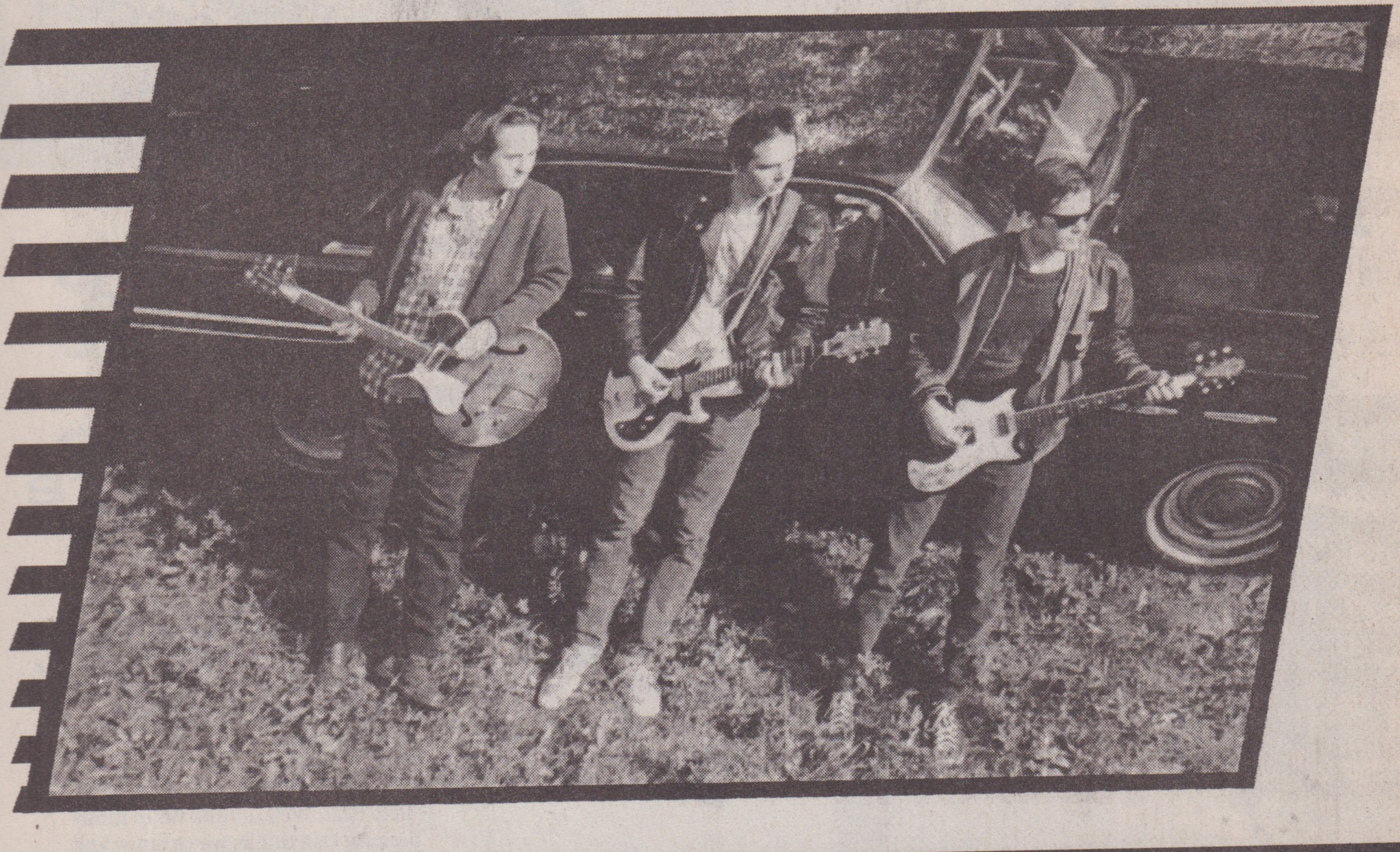
JO: Herbie Mann, "Memphis Underground." Yeah, the Troggs had a flute, they're all right. Was that Herbie Mann playin' that on "Wild Thing?"

GO: No, the liner notes said it was the producer.

JO: Aw, shit.

GONER RECORDS
STATEMENT OF PURPOSE

via Wipeout editor's shitheaded opinions Oblivians this neue deutsche welle band outta the home of modern civilization memphis tennessee learned a thing or two about the origins of PUNK from late 70s Penthouse magazines see it's an extension of the DECADENT DISCO of the time- yeah it fucking is. too CLUB 54 and all that shit took to punk like flies to shit- "glamourously wasted beautiful people hopped around on cocaine & amyl nitrate in discos to the RAMONES. BLONDIE. jerked off and behaved like the spoiled club kids that still dress up to go "clubbing" (should be clubbed!)- and yeah punk was "glam" even with the fu'ng (hi norb) RAMONES (they gots-a uniform too!) and these dimshits could "get with it"- and punk still is "decadent" and attractive to kids- just not the disco flamer elite no mo' THAT's your origins of punk- and R HELL claiming to be the first one with "the ripped shirt look" is just another petty fashion dispute (i love ya r- but who cares!)- so punk went in the direction of make-up (W/J County, Kiss) or prog (Television) or Pop (Blondie) or Hardcore (from Ramones) to hardcore no melody no emotion to embarrassing emotional honesty (notice how PUNK that first Smiths record is?) and back to POP (come to think of it right back from the RAMONES & Joey's Spector infatuation again) and if you don't think that the Descendents did the poppunk thing better than all these fucking neue gringo bottom of the welle dwellers then go roll a "phat one" and funk off ALSO in the late 60s ROCK AND ROLL had turned into ROCK and moved away from one-two-three-four and ignored Credence enough so that FOGHAT & other grunge bands could grow beards. do lines. and cut to the head of the line at the bank PUNK came back as a return to rock and roll (again) and then forgot it again (good and bad- good boredoms & thinking fellers union and brutalfreenoiserock & half japanese- bad pretentiously serious progcrap like f'ing NOmeansno and all that jazz- you can play. big deal) but so rock and roll is always pronounced DEAD but you're just fooling yourself 'cause if you can still listen to ANY of it (TWINKEYEZ through MOTORHEAD (who should have a fuckin shrine up to 'em in any "good" punks room for sticking to full-blown ROCK AND ROLL for so long without WIMPING OUT or fucking up) and all the others) it's still got ya in its grip. and that's really what it's about- getting it right again 'CAUSE rock and roll don't suck- it's that ROCK (and can i get coffin break in here and fucking even joking about all that 70s stuff is "fucking hilarious" and doing the "freebird" cover "really took



balls"- if you dig NEIL HAMBURGER's shit you ain't heard nothing (not) funny til you hear coffin break) sucks and still sucks 'cause it ain't rock and roll- it's some coke tootin' no-shirt hairy chested blowhard on stage with a guitar solo for too long IT AIN'T THE ANGRY SAMOANS who just about got it right early on. you know the rest of 'em, too PUNK AIN'T NEVER BEEN ABOUT ANY COMMUNITY OR ANY OF THAT SHIT it's about the moment of fuckin lunacy/chaos when everything goes RIGHT! and can involve tons of people but is an individual reaction blah blah bleech yeah everybody knows that the bird is the word. and hunchin's better than book-learnin' so here's the Oblivians. interviewed by Scott Bomar. suave bassist for Memphis' finest instrumental band. Impala - Wipeout ed. 102494

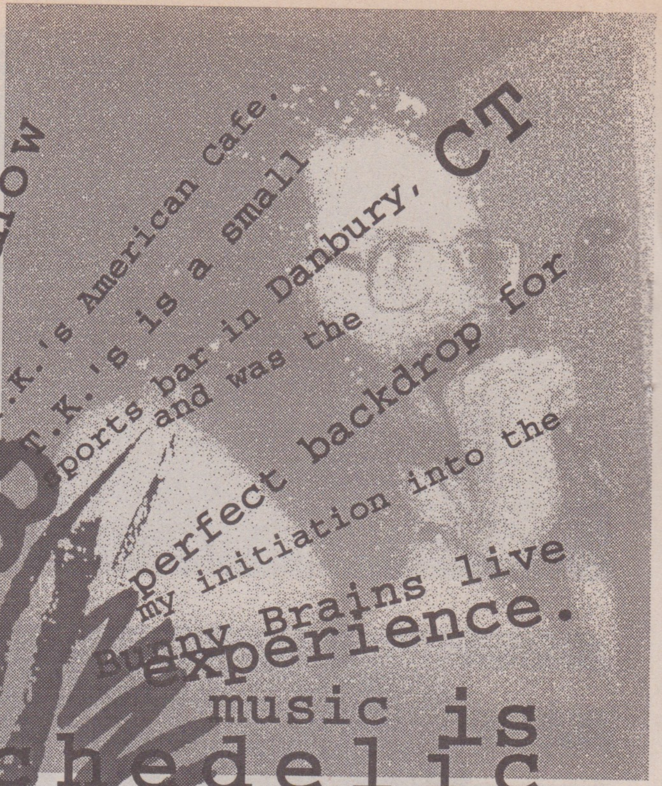
OBLIVIANS DISCOGRAPHY

"Static Party" 3 song 7" (In The Red)
"Call The Shots" 3 song 7" (Goner)
"Sunday You Need Love/Ja Ja Ja" 7" (Crypt)
S/T 10" EP (Sympathy)
"Blow Their Cool" 4 song 7" (Estrus)
Upcoming Crypt Compilation LP/CD!!!

Oblivians / Goner. PO Box 40566. Memphis. TN 38174-0566. Booking: (901) 278-8323

THE BUNNY BRAINS*

There aren't many bands (close to none) that I'd travel 3,000 plus miles to see, but when I had the chance to see the Bunny Brains I didn't hesitate. The Bunny Brains were playing their annual Easter show at T.K.'s American Cafe. T.K.'s is a small sports bar in Danbury, CT and was the perfect backdrop for my initiation into the Bunny Brains live experience.



Bunny Brains' music is a sort of psychedelic punk noise. Lyrics are clever and funny and the tunes are

Having fallen in love with

Yet, it was

MRR: When I called to do this interview you told me I should do it because you're so funny. Are you really and what makes you so funny?

MRR: WHEN I CALLED TO DO THIS INTERVIEW YOU TOLD ME I SHOULD DO IT BECAUSE YOU'RE SO FUNNY. ARE YOU REALLY AND WHAT MAKES YOU SO FUNNY?

Lots of laughs

Dan Bunny: Pete?

Pete Beat: Well, I think we're funny because Dan thinks we're funny and since Dan thinks we can do a funny interview we can do it. I don't think there's anything funny about it. I think it's all pretty serious.

Dan Bunny: Mondo?

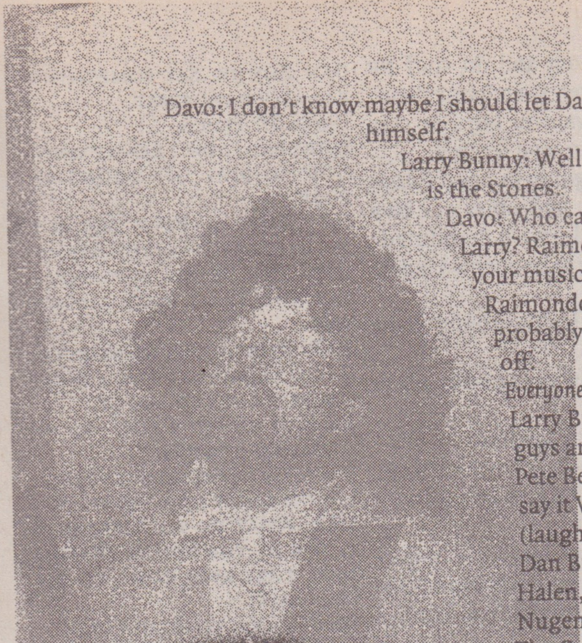
Raimondo: Funny is not the best word. Crazy is probably better. We're the craziest bunch of people I know.

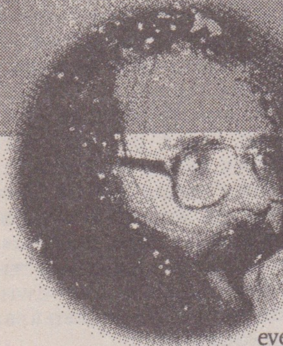
Dan Bunny: We're funny just admit it. We're funny.

MRR: What are your musical influences, inspirations and philosophies? Do you have any?

Davo: I know what Dan's musical influence is.

Pete Beat: What are they?





Davo: I don't know maybe I should let Dan speak for himself.

Larry Bunny: Well my influence is the Stones.

Davo: Who cares about you Larry? Raimondo: what are your musical influences?

Raimondo: We should probably just turn that off.

Everyone laughs

Larry Bunny: You guys are so funny.

Pete Beat: Go ahead say it Van Halen (laughs) Go ahead.

Dan Bunny: Van Halen, Kiss, Ted Nugent, Aerosmith, The Cars, Tom Petty...

Davo: I like John Travolta and Olivia Newton John.

Pete Beat: I hate those bastards.

Davo: Yeah they're influential.

Dan Bunny: That's a good one.

Pete Beat: Sinatra and not because everybody's doing it now.

Raimondo: My influences? Bowie's guitar players and basically anything's that's creative. Believe it or not Dan is also an influence. He doesn't tune his guitar or uses a mutated E tuning and plays some amazing stuff. Davo put it best this band is two guitar players, me and him, and two idiot savants who are clueless and brilliant.

MRR: What's your musical philosophy?

Raimondo: Steal from all those places.

Pete Beat: Steal from everyone.

Dan Bunny: Steal everything and make it something original.

Davo: I don't think we could ever play anybody else's stuff.

MRR: How do your songs get written and what do you write about?

Davo: I'm sitting here with Eg the Poet and I'm asking him a technical question. How do you write songs? How do we as the Bunny Brains write songs?

Dan Bunny: Next question.

Pete Beat: It's very difficult LET ME TELL YOU.

DAN BUNNY: WELL, FIRST WE BUY THEM FROM...

PETE BEAT: FIRST WE PLAY THEM THEN WE LEARN THEM.

DAN BUNNY: YEAH.

LARRY BUNNY: THE OLD-FASHIONED WAY.

DAN BUNNY: ONE TAKE AT A TIME.

DAVO: TWICE A YEAR WE GET TOGETHER AND WE TAKE OFF ALL OUR CLOTHES OUT IN THE WOODS.

DAN BUNNY: NO WE DO NOT..

PETE BEAT: TELL THE TRUTH.

DAB BUNNY: HE DOESN'T WRITE THE SONGS.

PETE BEAT: NOBODY WRITES THE SONGS.

DAN BUNNY: BARRY MANILOW.

PETE BEAT: EVERYBODY KNOWS THAT BARRY MANILOW IS THE ONLY GUY WHO WRITES SONGS. HE'S GOT A SONG ABOUT IT.

RAIMONDO: HE DIDN'T EVEN WRITE "I WRITE THE SONGS", I DON'T THINK.

DAN BUNNY: HE DIDN'T EVEN WRITE THAT FUCKEN SONG.

RAIMONDO: WE DON'T REALLY WRITE SONGS WE RECORD THEM. WE RECORD EVERYTHING AND WHEN WE LISTEN TO THE PLAYBACK IF WE LIKE SOMETHING WE WILL TRY TO LEARN IT AND MAYBE WRITE OR CHANGE THE WORDS. IT BOILS DOWN TO IF SOMEONE BITCHES LONG ENOUGH WE TRY TO LEARN IT FROM THE TAPE.

PETE BEAT: EVERY SONG ONLY NEEDS ONE TRY.

MRR: DO YOU EVER REHEARSE?

DAVO: WE REHEARSED TONIGHT.

RAIMONDO: WE PRACTICE ABOUT ONCE OR TWICE A WEEK DEPENDING ON PETE'S MOODS. PRACTICE CONSISTS OF FIRST A HUNDRED PHONE CALLS AND MESSAGES TO HOOK IT UP. THEN LUGGIN' SHIT INTO PETE'S HOUSE OF POWER, THEN DRINK, SMOKE, REHEARSE, BREAK, SMOKE, REHEARSE, PACK UP, PLAYBACK, DRINK, SMOKE, GOODNIGHT!

PETE BEAT: TUBES, DEFINITELY TUBES.

DAN BUNNY: AND MONDO HATES TUBES SO DON'T EVEN BRING UP TUBES. IT'S A BATTLE OF THE GIANTS.

DAVO: LARRY DOESN'T PLAY ANYTHING.

DAN BUNNY: LARRY PLAYS THE FLUTE.

PETE BEAT: NOT ONE RELEASE HAS BEEN OVERDUBBED. SOMEDAY WE'RE GONNA OVERDUB WHEN WE HAVE ENOUGH TIME, BUT WE DO TOO MANY TAKES. WE JUST KEEP PLOWING FORWARD.

MRR: DO YOU THINK YOU'LL BE ABLE TO HANDLE FAME WHEN IT COMES YOUR WAY? DO YOU WANT FAME?

entrancing.

their recordings, I was afraid of being let down by the live performance.

greater than I could have ever expected.

Their live show was the craziest vision of sight and sound complete with costumes, dancers, videos and props as well as past Bunnies joining in on a few songs. It all culminated in the sacrificial destruction of a giant stuffed blue bear leaving the band, audience and floor covered in its fluffy white innards.

The Bunny Brains formed about 6 years ago in the Danbury vicinity. They have been through a succession of guitar players. The current lineup consists of Dan Bunny, aka Eg the Poet on vocals, the special "Bunny" guitar, keyboards and various other noise; Raimondo on guitar; Davo on bass; Pete Beat on drums as well as recording engineer for all their material. Also included is Larry Bunny, the fifth Bunny, the silent Bunny, a lotto winner who manages the band and funds their endeavors. The Bunny Brains have released a bunch of 7"'s on various labels including TPOS and Pitsbull, a self-titled double LP which documents their first four years, a CD and many cassette tapes. Their latest LP "Bunny Majick" is

out on Blackjack Records.

Interviewed by Carolyn Keddy

All: No!

Dan Bunny: We are famous right now. We are world famous. We're appreciated in every country on the globe so far except for Iceland.

Davo: Except for Danbury, Connecticut.

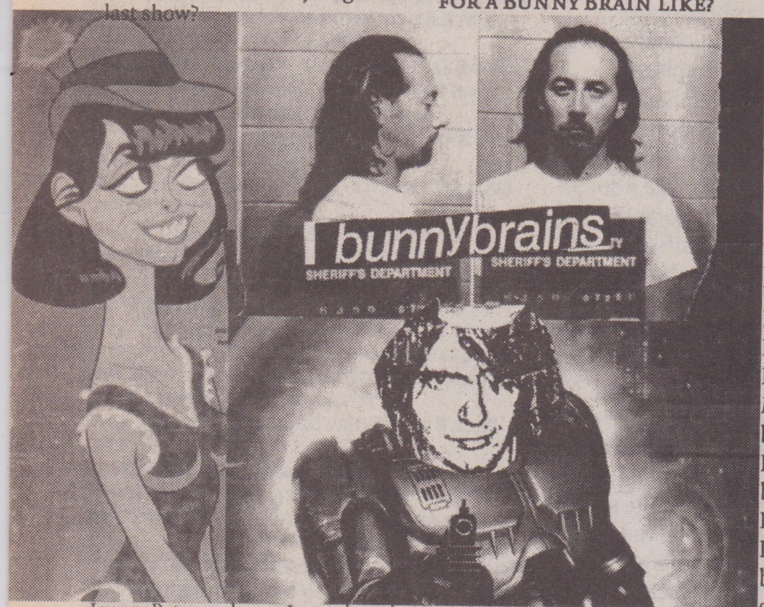
Dan Bunny: Danbury and Mexico, we're working on it.

Pete Beat: Danbury. Ha ha ha ha. We're having trouble in Danbury.

Raimondo: We can't even draw three people in our own town.

Jenny: Yes you can.

Pete Beat: Yeah? Did you go to our last show?



Jenny: Pete you know I was there in New Haven four years ago.

Pete Beat: Yeah, but you would've been like the fourth person at our last show if you had gone.

Larry Bunny: We all want money.

Pete Beat: We want money. We want more painkillers than Kurt Cobain can take, more scotch than Frank Sinatra can drink.

MRR: Do you get good audience responses?

Dan Bunny: Yup.

Pete Beat: Yes.

MRR: I have a video from a show you did at WCMU and that crowd looks pretty sedate.

Dan Bunny: That's our home crowd. They're afraid of us. They're uptight.

Jenny: No there's been a couple of shows where they got pretty wild.

Dan Bunny: A couple of shows, but mostly they're afraid of us and afraid of what we represent the freedom of rock-n-roll.

Raimondo: We're really funny.

Dan Bunny: You think you're funny? Wait til you see Pete's...

Pete Beat: New..

Dan Bunny: New...

Pete Beat: Outfit...

Dan Bunny: Speaker outfit.

MRR: Do you have an actual repertoire of songs?

Dan Bunny: Yes we're working on a little repertoire. They're mostly the same songs, but mostly not the same.

Pete Beat: Shouldn't we be disguising our voices?

(A few try to disguise theirs)

Raimondo: Now it will be Carolyn Keddy and Bunny Brains response.

MRR: What's a typical day for a Bunny Brain like?

Dan Bunny: Anybody wanna answer that?

Pete Beat: At any given moment one of us could die.

Dan Bunny: Parachute, anxiety attack, coffee. Get up do some coffee, have a bong hit, go check the P.O. Box, have another coffee.

Larry Bunny (laughing): Check the P.O. Box.

Raimondo: Have a couple of pinties. We go to shows and shop for records for fun, but mostly the Bunnies take a lot of our time. It's almost a full time job. We have made thousands of individual pieces of art for covers. Our music is the ultimate form of art.

Pete Beat: I'm the one that actually has the job. I get up at 6:00 smoke three joints and drink a whole pot of coffee and then I go out and do stuff for people and completely overcharge them.

Larry Bunny: We want to buy our own press and put out our own records.

Dan Bunny: We're going to buy a Bunny Brains record press and press our own records, handmade with handmade sleeves. We're going to be our own industry.

Pete Beat: I'll record it all and build all the equipment.

Jenny: Talk about how you're an excellent cook Pete.

Pete Beat: I can cook homefries.

Dan Bunny: Can you cook anything Rai?

Raimondo: No, but I know to mix up a Prell.

Dan Bunny: Aaahh, Midori and Rumplemintz, the new drink we made up the other night. It's called the Prell. Yeah, drop a pearl in there baby.

MRR: Why did you start playing music in the first place?

Davo: Why not?

Larry Bunny: For the chicks.

Pete Beat: Cos we enjoy it.

MRR: Do you think there are too many bands?

Pete Beat: Yeah there are too many bands, but...

Larry Bunny: There is only one Band.

Dan Bunny: There can never be enough bands cos I don't wanna ever stop by in some crappy old town and not be able to hear some bad rock-n-roll.

Pete Beat: Oh, you're so cool.

MRR: How about telling us something really personal about each one of you?

Pete Beat: You mean we should gossip about each other or should we say something?

Dan Bunny: No! About your own personal self. It has to be your own personal secret.

Pete Beat: I don't have any secrets.

Dan Bunny: Everyone's afraid of revealing themselves.

Jenny: How about somebody reveal something about somebody else in the band.

Dan Bunny: Jenny!

Pete Beat: Dan breaks everything he touches.

Raimondo: Dan is the kiss of death with equipment.

Pete Beat: Larry's just annoying.

Larry Bunny: I'm annoying. I'm heterosexual, that's something.

Dan Bunny: That's shocking.

Davo: I don't have anything bad to say about any of you people.

Pete Beat: Shut up!

Larry Bunny: No, about yourself.

Davo: About myself?

Dan Bunny: Say something bad about yourself.

Davo: OK, I suck.

Pete Beat: I don't really know how to play the drums either.

Dan Bunny: Pete doesn't know how to play the drums, I don't know how to play guitar and Davo plays sludgy bass.

MRR: What about Raimondo?

Davo: Raimondo plays every neurosis he can dig up.

Raimondo: But I play all my neuroses at once.

Davo: You're electronic evil. I don't know how you do it.

MRR: What do your parents think of the Bunny Brains? Have they ever come to see you play?

Dan Bunny: Yeah they came.

Larry Bunny: Dan's mom and Rai's mom are starting a support group for mothers of Bunny Brains.

Dan Bunny: Actually Pete's mom likes us. Pete's dad didn't really like us. My dad didn't really like us. Larry's parents would never come near us in a million years.

Pete Beat: No. How about that guy who came after you when you had that skinned rabbit on your hat?

Dan Bunny: This guy was mad cos it was a rabbit. You could eat it, it was an edible rabbit.

Pete Beat: It was still frozen.

Dan Bunny: You could've cooked it, I could've cooked it should I be hungry for rabbit.

Davo: What do they call that stuff?

Dan Bunny: Portuguese rabbit.

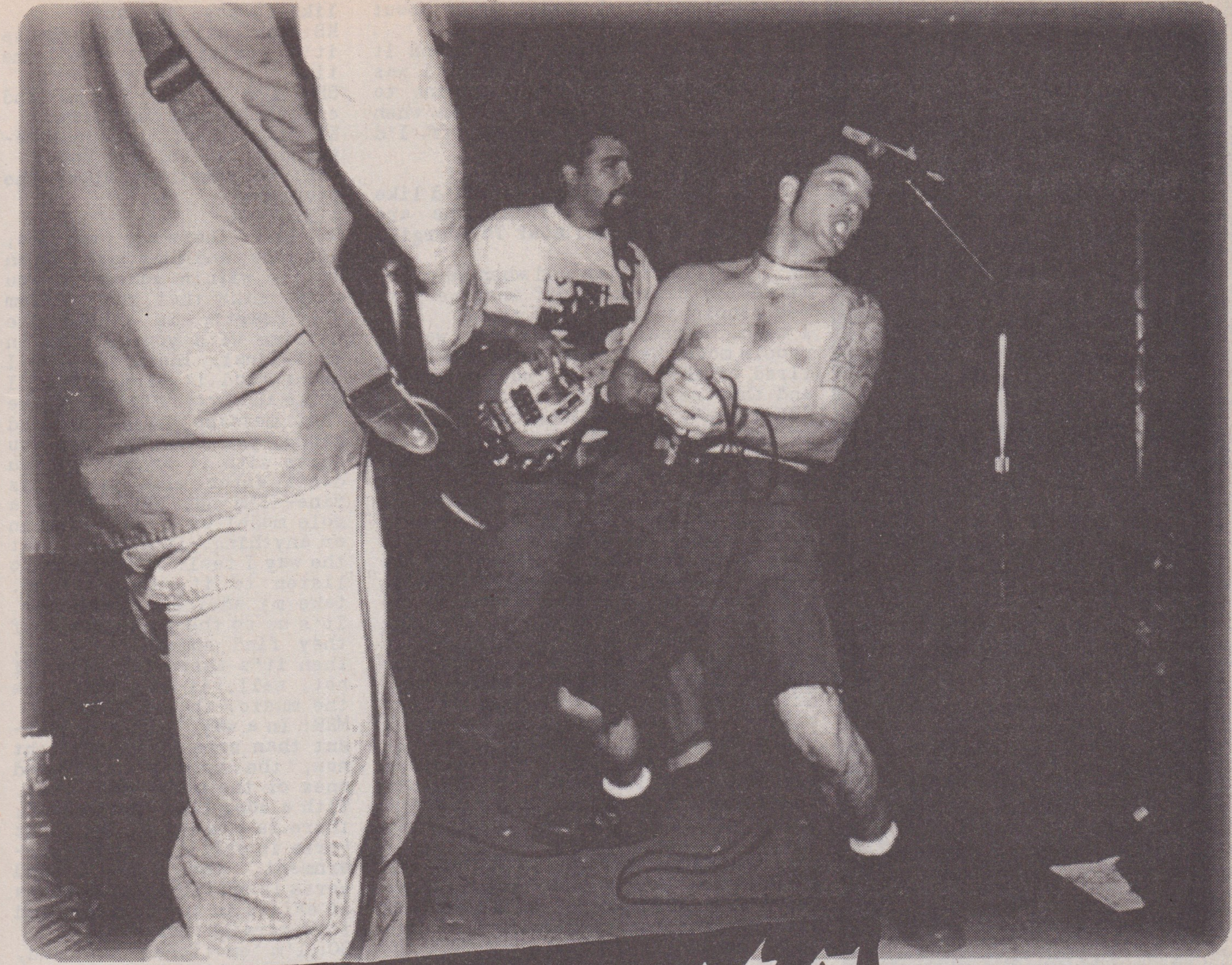
Raimondo: Dan one time wanted to bring small bunnies, baby bunnies, and release them into the audience. Pete said, "but they'll be crushed."

Pete Beat: They would've been. They would've been fucken crushed to death.

Dan Bunny: Our music causes people to get drunk and hit each other, but it's not in a mean way, just cos they're drunk and they're accident prone.

Davo: We're a fucked up, dysfunctional, incoherent mess, we don't play enough, we disagree most of the time about what is good enough to release, but damnit to hell, I am in love with the Bunny Brains, I AM A BUNNY BRAIN!

Bunny Brains, PO Box 1913, New Milford, CT 06776



The Suspects

Be forewarned, this is not your "typical" DC band interview. The Suspects are a relatively new DC band whose musical style is in the '77 Oi vein. While most of the group have been in other lesser-known bands, their drummer, Kent Stax, was the beat-master in the mighty Scream before the arrival of Dave Grohl. They are nice people who disagree with each other on many things. While this can make interviews a bit confusing, it can also make for some good fun and interesting discussion. The Suspects make an appealingly classic punk noise in hopes that the listener will think a bit as they have a good time. Our talk took place after the Youth Brigade Suspects show at the Black Cat on May 19, 1994. Enjoy...

Interview by Mark Andersen, with transcription by Brendan Hoar 6 1 94 through 10 27 94! The Suspects are Bryan Harbin-guitar and vocals (BH), Brian Gayton- vocals and guitar (BG), Chris Condayan-bass and vocals (CC) and Kent Stax-drums (KS). Photos by Chris Henderson.

The Real McOi!?

MRR: Where'd the name "Suspects" come from, what does it mean?

BH: *(with mock suspicion)* Now, why do you ask that? *(laughter)*

KS: It was originally made up by a friend of ours named Sean Epstein and for some reason I thought it was a cool name and we all agreed on it...because it sounds neat.

MRR: Part of why I ask is because that the term turns up in your song, "Day Jobs".

CC: I kinda wrote that song and put it there, not because we're just "the Suspects". It has a little more to it. Like we're suspects, we're all suspected of being lazy or not working, just lying around the house and watching TV or drinking all day. Stuff like that.

MRR: In society's eyes, you're suspected of these kinds of things?

CC: You know, everybody is. Anybody. It's kind of directed towards people - I wrote that song for people who can do something else but are just sitting around just getting wasted and kinda wasting their lives when they could be doing something else.

MRR: Tonight you seemed to take special time to note that "Day Jobs" wasn't an attack on people on welfare or homeless people. Have some people been misinterpreting it?

CC: Yeah...

BH: Onstage I said "get a job!". I'm more or less...a lot of people should be more self sufficient, I think. When Chris said that when he was writing the song, I said "Yes!".

CC: *(a bit skeptically)* Yeah, I mean, that's *part* of the decision.

BH: I mean, people are kinda like - they want to suck the system. And I think they should get off their butt and do something with themselves. Even if it's climbing through bullshit. They're still making ends meet and at least they're self-sufficient upon themselves.

KS: And also making the effort to do it, you know.

BH: Right.

CC: I mean, it doesn't matter if you're working for the Man or something like that, or if you're just like...like you, Mark, for instance. You don't really have a job or anything right now but you work really hard at Positive Force and that's doing something.

BH: Right.

MRR: So, in a sense, it's an "anti-slacker" song?

KS: Exactly.

MRR: A couple of things strike me about your band which are fairly unsual for DC. One of them is the sound that you have. I would identify it as sort of '77 punk Oi kind of sound. How come you have that sound?

BH: It's our favorite--well, my favorite music--I don't know about theirs....

KS: It is my favorite. I'm 31 and it came out when I was 12 and 13. I was kinda getting tired of listening to Black Sabbath and Led Zeppelin when punk came out, it *blew my head off*. I'd get all full of energy...

BG: ...and wanna *do something*!

MRR: Is that something that you'd like to pass on to the folks who are listening to you all now? To energize them?

BH: They just sit around when we play. It really pisses us off when we just see people just sitting there...duh! I mean, we really get off when we see people move. We move around--but I get tired of that when I'm moving around and they're not doing anything.

CC: I don't know - DC's kind of hard to judge a reaction from the crowd. A lot of people will just stand around - like tonight, you know. It's great when you're when you're looking at someone and seeing them dance or move or something. It doesn't necessarily have to be slamming or diving off the stage, just as long as they're into it, but I notice, like when I came to see Jawbox here, everyone's just standing around. I remember going to shows in the past and it was like everybody was just moving or doing something...

BH: Shows like...three bands that were killer--Jawbreaker, Trusty and I don't know--that show was *great*. It got my emotions flying, but everyone just sat there like bumps on a log. It seems like its become like the "DC thing" not to do anything. I can't say why...

MRR: But it seems that one of the things that somes into that is that there's a cliched response and the struggle has been to avoid that, but then the challenge is...

BH: What's the "cliched response"?

MRR: Well, like running into each other and diving off stage...

BH: We want that bad. Really bad. *(laughter all around)*

MRR: In a sense, then, the Suspects are about a punk revivalism of like bringing back an old-time sound *and* audience reaction?

CC: It's punk rock.

BH: It's retro.

CC: It's got a retro aspect to it, but we're doing it in 1994 and we're not doing covers. You don't call a blues man "retro" because they're playing blues now.

KS: Good point.

MRR: Looking at your lyrics, many seem to have some fairly clear messages of different types. Like "Riot 94", the song tonight you ended talking about your concern about class war urban disintegration. "Body Parts" seems basically like a pro-choice song and "American State of Mind" a kind of anti-nationalist. Do you hope that your lyrics spark... like, for example, when you were talking I sensed that the energizing force in punk made you want to do more than just dance, it made you want to play, it made you want to create, made you want to engage the world. Is that part of what you'd like to pass on too?

KS: Basically, yeah, because it's positive at the same time.

BH: Don't sit around and criticize, get into it.

KS: Right, and then do something about it, you know.

MRR: Do something about the problems?

All: Yeah.

CC: Or if there are problems, you know, and they just happen to lie within yourself, you know. Like that song, "From The Heart", is kinda like dealing with yourself as an individual. Thats the way I understood it. Songs that I write the lyrics for, I'd like that message to get passed along, you know, whether you agree with it or not. If you don't agree with it, thats fine--I'm not here to be a role model or a spokesperson or anything, it's just about the way I feel. If you want to listen to it, that's fine, take my advice or whatever. It's up to the individual. If they find something in it, then it's there for them. If not, well, if you just like the music, that's fine too.

MRR: In a way, that's different than some DC bands right now, the more pop-oriented ones or the more "emo" ones. With a song like "Uncle Sam", there is a message. The first verse is criticizing the government, then the second verse is criticizing business it exists in our society. And it's straightforward.

CC: I'm "emotional" too, and, like, singing about my personal problems to everybody around is a great release and stuff, but...

BH: It's a cliche, too.

CC: Well, it's a cliche around here. I like to say something that people can grasp a hold onto because, how many people are going to understand your emotions? I can relate to a lot of them, and some of them I just can't relate to at all, but its more of an individualistic thing whereas, like, the worst thing about us...

BH: We're very bipartisan, too, we see both sides of...I know he does... *(pointing to singer Brian)* Say something, Brian!

BG: About the songs we're talking about...Personally, I didn't want us to be a big banner. The songs we write are about personal experiences... So, it's like, "Uncle Sam" is about how America's kind of screwed up and all. But I'm not anti-American at all. There are bombs out there and things that the USA is wrecking and if people take it

that way, that's cool. But there's no way I can tell how people are going to react to it. What I write is just personal stuff I've gone through, what I've seen in this world. I never wanted to be a "spokesman"--I want to be able to start riots and throw stuff...

BH: At the show, that's cool. *(laughter)*

MRR: So, rioting at the show, but not afterwards?

BG: I want people to get into the music.

BH: Just total mayhem, kinda.

KS: Just slamming and having fun. Is that what you're saying?

BH: Yeah...controlled chaos.

CC: "Controlled chaos"? *(light hearted laugh)*

BH: Personally, the way I look at lyrics is that a lot of times it is something meaningful that I want to get out , but sometimes it's really nothing, it's just something to say something. Like "Bondage", someone else wrote that, it was just something to write about.

MRR: That was a song I was actually going to ask you about, because it kinda stands out. You say you didn't write it...so where did the words come from?

KS: A friend of his *(pointing to Bryan H.)* that died.

BH: Me and him used to jam all the time - we used to jam with Kent. We didn't have the lyrics for it--he wrote it later when we were in this other band called something like... "Broken Skull". *(laughter)* We had this band for about 2 days...

BG: Kent never showed up to practice.

BH: We ended up just folding and he died about a year later and so...

MRR: Is it sort of like a tribute to him?

BH: No, I've always liked the song.

CC: The music.

KS: No...

MRR: What do you like about the lyrics? I'm curious because I don't like it very much.

BG: I don't like the lyrics at all

MRR: Brian G. and Chris were laughing onstage during the song tonight...

BG: I think it's kind of goofy. I'm not into bondage or anything and I feel stupid singing about it. It doesn't apply to me at all.

KS: I got something to say about it...I kinda like being tied up and being fucked with by my wife. *(intense laughter)* I'm serious. Look, I really do. I also like to get a little spanking every once in a while. You know what I'm saying? It's nothing too violent, it's personal.

CC: You can call it our "emotional" song.

BH: To some people, like Brian and you, Mark, "Bondage" doesn't do anything for 'em, but Phil, one of our friends, he *lives* for the song. He's like this bondage-type person. He's like "Yes!".

CC: Theres a couple of people I've met that are sort of like "Yeah! I love that song, *I love that song*, that's the best song I've ever heard. To me, it really doesn't mean that much, but...I don't know.

BH: See, that's filling the void. You get something real deep and you don't understand what the hell the deepness is about. Like Brian's song "Mommy", people dig up all these deep things about it, and he was just being tongue-in-cheek in the whole thing. People are thinking all these things when he's really not saying anything. Well, he's saying *something*, just not what they think.

MRR: Have you been approached by anyone who was offended by "Bondage"?

CC: No one's been offended by it. Either they say it's dumb or...

BH: They love it.

CC: ...they love it. There's actually no "in-between" on that one. Like in Positive Force house, you've got David Curtis who loves it and then you and Brendan that hate it.

MRR: What concerns me about it is that while what two concenting adults do is their own business,

within a male-dominated punk scene, in some ways, a song like this might be alienating to women girls--some of whom may have been raped or otherwise abused. I'm uncomfortable with the song because I see it reinforcing certain male female roles that I don't like, which is also why I'm uncomfortable with a lot of the slam-dancing...

BH: The male dominated punk scene is only "male dominated" because there aren't enough females getting involved with it.

MRR: I think if I were a woman and I came to do a show and there were all these boys running into each other and me, I wouldn't feel very much into it. In fact, as a man, I'm not into it either! But, if I were a female, why would I even want to be involved with punk?

BH: When I used to go to shows, I used to see a lot of girls getting involved in slamdancing as well..

KS: Yeah, but how long did it last-about three seconds?

BH: Didn't last long, but they had fun when they were doing it.

CC: I mean, it all depends, thats kind of a sort of a touchy issue, man, because how far can you take slamming, without being like...

BH: Let's face it, women are generally *(smaller)* physically than men. Not brain-wise, but physically, they are mostly smaller. They're not going to be able to take the blows. So, what "guys do" is what "guys do". If girls want to join, as long as they can, OK.

CC: I wouldn't say we want slamming to, you know, keep out women from the show. I mean, when I saw Women Of Destruction, there was only women slamming at that show...and the guys who jumped in the pit were totally pretty much demolished. And the women were bigger than them, you know.

BH: You're kidding.

CC: No. It was here, at the Black Cat.

BH: Probably the only pit this place has had.

CC: It was a small one, but still. I mean, is the solution not to slam at all? I dunno, it can get violent and, like, I've had my eye totally black and swollen and couldn't see out of it. And I kinda thought "maybe that's not for me any more". I kinda try to avoid it, but I mean like, if it's going to go on, I don't want to *tell* them not to do it. I'm not trying to be a spokesperson or thought-police-type of person, you know, like "slamming's bad". Figure out for yourself, if you don't want to do it, you don't necessarily have to do it.

MRR: What if you saw someone in the crowd getting hurt?

CC: I would stop.

BH: I would go and yank his stinking ass out of the pit: "are you alright buddy? No? Oh, well, you'd better stay outta there."

CC: If someone's getting hurt, I'd stop playing and be, like, look at this, this ain't cool.

MRR: Personally, I don't like being in a football game. It keeps me away from being up front where I'd like to be. And so, speaking as a man, what I'd like to see is a dancing that everyone can join into, cause it seems like slamming is really cliched and alienating.

BH: Yeah, but it's something else for me to view. What I like now is when I do see slamming, which is very frequently...I enjoy watching that as well as watching the band. I mean, that's another show and amusement in of itself. It's like, I get two entertainments for the price of one. And I can get up there and get around to where they're not going right into me and I can see both things.

CC: You know you're at the 9:30 club - yeah, slamming there can suck because you can't see the band. But I think in a much bigger place, you could have the option - I used to go see shows at WUST, where the first 10 rows of people were just standing there and behind them were people slamming and behind them were people standing around.

BH: There was a circle, you could get up in front and you'd get shoved...but...that's the price you have to pay for a good seat.

MRR: *(laughing skeptically)* If each of you had to say, what would you say your purpose is for being in The Suspects is?

KS: I'm in it for fun. I enjoy playing drums. I was out of it for a while, and when I stepped back into it, it just made me feel good, it really did, you know. That's basically it.

CC: Well, I was in another band, K.A.S.H., before I joined the Suspects. To me, in the Suspects, everyone's more involved and sort of accomplishing the same goals--playing, having fun, you know, singing. I got to sing, I never sang before, that was great, you know. I thought it was more like everybody in the band is together, everyone is writing lyrics, and so, it's like, if that person wants to get across a message, that's part of it too.

BH: None of us dominate it.

CC: Yeah, no-one dominates in this band, theres no band leader or anything. I don't know if I'd like it that way, you know. And I like playing punk rock, it's a lot of fun, a lot of energy. What I like best about it is the people that are involved in it are really creative and standing up for what they believe in. You don't see that anywhere else. There's a lot of two facedness everywhere else. People go to a show, a Pearl Jam show or something and pick up some lyrics from Eddie Vedder and be like "I totally agree with him" and then the next thing you know, that person goes off and does the exact opposite. At this time, people who come to punk rock shows pretty much stand up for what they believe in when they are there or not there.

MRR: More so than in "mainstream rock"?

CC: Yeah, and that's what I like about it. I like participating in it and like a lot of the causes associated with it and benefit shows and stuff and I think it's great.

MRR: What about yourself, Brian?

BG: The reason I joined was cause I really like playing music. I was in a couple bands before this, and took about a year and half off. I was sitting around, bored off my ass, I'd get loaded every night. Then Chris told me he was putting this band together and playing punk rock and stuff, a lot of my friends don't listen to it, and I was like, it'd be a good chance just to get back into it, you know? I wanted to learn to play guitar, I got a lot of guitar opportunities with these guys, I love playing. I basically want to do it to get off of my ass, have fun--and we always have a great time when we play. I just didn't want to be a lazy slob like I was, I wanted to *do something.* I've always did some kind of - I used to draw a lot, and I just quit playing music and I stopped doing everything, just sitting at home, just getting loaded, watching TV... And I was totally ecstatic when Chris asked me and it just turned out to be totally excellent.

MRR: So, it was a way to get out of a rut?

BG: Yeah, a total rut. A total rut, on the road to alcoholism. Not that I'm not *there*, but at least I'm not sitting at home every night drinking, I'm doing something. And thats what I like people doing, doing something, and I'm having a great time.

MRR: I see a little bit of what you're saying reflected in a couple of your songs, like "Catfish" seems to be talking about drinking as a destructive lifestyle that's gone too far and is "sinking" you.

BG: I wrote the lyrics for that one. I don't care if people drink, do drugs or whatever, but personally for me, when I wrote that song, I needed...I was doing nothing, and so I wanted to do something or something a little more creative than just hanging out, watching tv. Man, I used to watch television 8, 9 hours a day - that's all I did. I just wanted to do something else, and that's kind of the reflection in that song. If you want to get loaded all day, that's great, but for me, I wanted a little bit more, you know, I love playing music.

MRR: Just for what it is?

BG: If I get rich off it or something, hell, that's fine, but I don't care. I just have a great time doing it.

MRR: Well, Bryan H., you were saying that for you it's to have fun?

BH: Yeah, I've been in a couple bands too, I played bass in this band called the Brethren. Didn't really like bass too much, I kinda like writing songs on the bass and stuff, but, basically I've always wanted to be in a band and be in a punk band. I've wanted since I was very young and, now, I've got the best of both worlds and I have fun.

MRR: I'm really curious about something. Kent, you were in one of the great DC bands of all time, Scream, for many years. How do you compare this band to playing with Scream?

KS: The feeling is exactly the same. I'm going to say the energy level, I keep talking about energy, but that's me, OK. The energy is there and I'm afraid to say it cause somebody is going to read it actually, I'm happier in this band than I was in Scream, not that we didn't have a lot of good times, and I grew up with them and stuff like that, but its...this band I have more musical freedom. I must have written 20 or 30 songs that I showed to Pete and Franz (Stahl) while in Scream and just got shoved back in the closet.

MRR: The song "Graveyard", when I mentioned to you that I thought it carried some of the spirit and sound of Sham 69 that it seemed to make you happy because, I guess it's one of your big inspirations.

KS: It is, but when I wrote that first part of the song, it was more along the lines of actually Black Sabbath...

MRR: Really?

KS: Really, it was. You know it was kind of slow and...

BH: It comes off like a UK Subs "Endangered Species" song.

MRR: Yeah, that's true - UK Subs, I can hear that in there too.

BH: The last album, before they lost Nicky Garratt - I mean our producer for the 7" also produced that song too, for a compilation maybe. He said "this song sounds like UK Subs...before they...

MRR: Before they were...when they really *were* the UK Subs, before they just became the "Charlie Harper band"...one of the things that's really cool is that in songs like "Mommy" or "Graveyard" or "Uncle Sam", there's a real sense of melody, a catchiness...

BH: A "singing in the shower" type of thing.

MRR: Yeah, like a sing a long kind of thing. That's why Sham 69 comes to mind particularly for me with "Graveyard."

KS: Thats what I figured it would. That's the idea.

BH: A lot of hardcore loses that. A lot of it just becomes muddy noise.

CC: I mean its also a chance for people to get involved too. If they know our lyrics, man jump on stage and sing it with us! We don't care. I mean if you're having fun, you're into the tune and the lyrics are catchy and they go to your head and you hear it once and you know 'em and it sounds good, feel free to jump up on stage and sing, cause you're part of it too, you know. You're not like...like an emotional band is, they're kinda like on the outside of whats going on with the band - with us, we'd rather have...I mean, we wouldn't exist if it wasn't for people coming to see us. I want them to be part of us too.

MRR: So, it's more like a participatory, do-it-yourself spirit that you want to pass on, that brings the audience and the band together?

CC: That's why I put the price of the recording on the single, because it's like, hey, this is how much we paid for it, you know? If you're fortunate enough to have a bit of money, you can do it to.

MRR: Sure. How did you get hooked up with Torque Records as their first release? Obviously I know, but go ahead and tell us, for the benefit of MRR's readership.

CC: Torque Records is basically, uh...we played this Club Heaven show and Brendan Hoar and David Curtis, two friends of mine asked, "why don't you guys have anything out?" And I told them, well, I really can't afford, living in the Washington DC area, to save any money and try to put something out. So they said, "let's work together and put it out." So, Torque Records started on that concept of all these people chipping in, and as far as like everybody getting money back, we're all going to do it equally, and any profit that we make from it, which probably won't be...anything, really, we're just going to throw back into another recording. And I'd like for other bands to get involved and have it more like a type of a uh...collective, where other bands work together to put out music from DC that otherwise wouldn't be heard, you know. Dischord kinda has their own thing going on and I like Dischord a lot and I like the bands on it too, but I mean, like...I don't want to ask to be on Dischord or anything, I mean, I'd rather do it myself, you know. I want Torque Records to be there for bands that want to do it themselves too. We'll show them the ropes and how we did it, but its going to be you all that really make it a success or not.

MRR: What you're articulating seems to be a very different attitude than the attitude that's kind of prevalent in the more popular areas of punk rock these days. Now its the era of punk on major labels and bands that seem to have been barely together for two weeks signing to majors. What do you think of all that?

CC: I think it's up to the individual, the band, as far as signing to a major. As far as I'm concerned, I wouldn't, I really wouldn't want to sign to a major... the only way I'd sign to a major is if : 1) I would take all their money and invest it in something, earn money back, and record for as little as possible, take that money, do something positive with it and not go buy like a big house down at Nag's Head or something like that, like, put it back into the scene or something.

MRR: Put it back into the underground?

CC: I mean, I would try to use them to accomplish, you know, goals such as these, cause I'm tired of seeing rock stars coming out of their limos and stuff and then coming on stage and trying to sing something... being a rock star is the farthest thing from what I want to be. Even signing that record tonight *(one person approached the band to have them autograph a single)* is, like, I don't even want to do this. I guess it's ok to do it, but I don't want to make it a habit.

MRR: This is more for Chris whose been involved with PF, although I know Kent attended a Positive Force meeting once in the past, and certainly Scream played dozens of benefits, and you all were going to play a Pro-Choice benefit that got snowed out. How does the idea of doing benefits fit into what you are talking about?

CC: Well, I think it's great that bands get together and try to do something for less fortunate people. You're doing something for somebody else and taking your talents and giving them a gift or money that might not be so accessible to them.

BH: Philanthropy is cool.

CC: That's why, if I got signed to a major, I would take their money and do something completely opposite with it. Send it...

MRR: To MRR?

CC: Send it to MRR...and buy PF a big xerox machine.

KS: I'd buy a house and bigger hammers, buddy. *(Kent is a carpenter by trade.)*

BH: I would buy a boat. My Boston whaler. Kent would have the house and I would have the boat. Then I'd rent...

CC: I'd at least buy a car for transportation, but I'd try to do something positive with the money and set it apart. That's why I like Torque Records, I want it to be like a collective where it's, like, just people with more of an anti-rock and roll attitude.

BH: But rock and roll is cool if it wasn't for rock and roll, we wouldn't be here right now.

CC: That's true, too.

MRR: I sense some different points of view here.

CC: Look how it gets twisted around.

BH: Yeah, but don't blame it all on rock and roll.

CC: Let's start with the guy in the shack that made rock and roll, like playing in the shack and singing about whatever and then all of the sudden, people with money came in and exploited it.

BH: It got twisted, but...but don't twist it again, is all I'm saying.

CC: How am I gonna twist it? By twisting it back?

BH: By pointing too many fingers.

CC: I'm not pointing fingers at anybody. I'm telling that...

BH: Mainstream rock and roll you're pointing fingers out. Mainstream rock and roll has a few good qualities.

CC: It does, like Nirvana is good quality mainstream rock and roll.

BH: Even they were trying to be "anti-anti" the whole time anyways, which was cool.

CC: That's what I liked about it...

MRR: I do recall that in the beginning that punk rock had a critique of rock and roll...no Elvis, no Beatles, no Rolling Stones in 1977...

BH: But it went back to the '50s, straight 4 4 rock and rollers. With original melody.

KS: It is...written in the same way, you know. Same pattern, exactly.

MRR: So punk took things back to basics, stripping away the bullshit?

BH: Everything had turned into an opera.

CC: These days, nothing seems back to basics any more, man, rock and roll wise. You got punk bands like, No Means No or Don Caballero that are technically wonderful but they're calling themselves punk rock and it's really not quite punk rock. They don't want to be called "alternative" so they call themselves punk rock.

MRR: What do you think of Rain Like The Sound Of Trains?

CC: I love them, but I wouldn't call them "punk rock".

MRR: Because for you, punk would be a label of a musical style?

CC: Yeah.

BH: 4 4 time, three or four chords, maybe five.

KS: It is a sound anyway, it really is. A sound and an attitude.

BH: It's a cool amp with distortion.

CC: Rain Like the Sound Of Trains is more like a hippie-sound to me. I think it's great. I'm not going to call it punk rock, though.

MRR: Like what Kent was saying, that punk was a sound and an attitude and it seems like what you're saying is that Rain Like The Sound Of Trains has the attitude but not the sound?

CC: Yeah, exactly - their lyrics are definitely punk rock, I would say, but I wouldn't call their sound punk rock.

MRR: There is a line in "From The Heart" that particularly seemed to speak to me and to the punk rock attitude that, in a sense, we are talking about: "so don't believe all that you're told no matter what your age is please don't grow old".

KS: In other words, don't follow the typical role model of some 50-year-old man.

BH: In your '30s, you're supposed to "geeze". Don't geeze. Always keep your youth in your heart. That's why it's called "From The Heart". Don't become stuck in shit like your father: "it'll never work, I'm getting old..."

MRR: When you say "geeze", you mean losing the optimism or the energy of youth and moving towards cynicism and going through the motions, spinning into the system and following the flow?

BH: Yeah. Stand up once in a while and speak your point.

CC: Keep an open mind and don't grow old in your thoughts, don't become so set in your ways that you can't accept anything else.

BH: Then again, we *are* kind of closed minded because we like older music better than new music, I don't know how everybody else

feels, but I'm kinda... musically, I'm kinda set in my ways. I don't think anything's really progressed too far...

KS: You know, everybody is going to have their own persona....

MRR: What you're saying with "From The Heart" is "do what you feel inside"?

BH: And thats what we're doing. Even though we're going back, we're not really set in our ways.

KS CC: What?!

BH: Because nobody else is doing it. We're kinda retro in a way.

CC: I wouldn't call us "retro" man, 'cause we're not... a retro band, to me, is someone who covers songs...

BH: We're covering an era.

CC: An era?! I don't think we're covering an era...we're not covering *nothing*, we're doing what we want to do.

KS: *We're here*, we're here *now*.

CC: I know Bryan H. says that in rock and roll, nothing new can be done, man, but I don't think that's true.

BH: What do you think, Kent, do you think anything new can come out of rock and roll? Or is it basically all rehash, rearranged?

CC: You listen to RLTSOT and they sound hippy-ish, but it's also something new.

BH: Rehash, rearrange...

KS: There's one thing I can say about it, because punk has a set pattern, you know what I'm saying, of the way the song is written.

BH: There's the rules, constructs that you have to follow.

CC: But you can break those rules.

KS: You don't have to, man.

BH: The Suspects follow some heavy rules.

CC: I'm not saying that we're breaking any new ground in this band, but I am saying that you can't say it can't be done. I mean look at, you know, like..

BH: Give me an example, a real good example that really has...

CC: I mean, when King Crimson came out for instance, they...

BH: That was *then* though, I'm saying all that's been done.

CC: That was then, but even back then people were saying the same about rock after the Beatles: "ain't nothing new gonna happen..."

BH: I'm talking about 1994.

MRR: For example, I would argue that the style that Fugazi continues to define wasn't done before.

CC: That's true too.

KS: Say that again?

MRR: The style that Fugazi is kind of defining is... there are elements of other things, like you can hear Gang Of Four, you can hear DC hardcore, you can hear go-go, but they've taken those pieces and turned them into something new, kinda like what Bad Brains did...

KS: Wait a minute, that's what I was getting ready to say 'cause it has the Bad Brains type of attitude and I'm gonna hate to say this, but it's got a little bit of that sound in there... *(Kent makes drum or bass sounds and everyone laughs)* Know what I'm saying? Fugazi reminds me a lot of Bad Brains in 1982, it has a lot of the Bad Brains sound.

BH: Anyhow, it's not really new.

CC: You're set within boundaries of like six strings, four strings, five piece drumset or whatever, but you can create whatever you want within the context of what you have to work with...

BH: You're starting to sound like Freud when you're getting too far out into the realms of music.

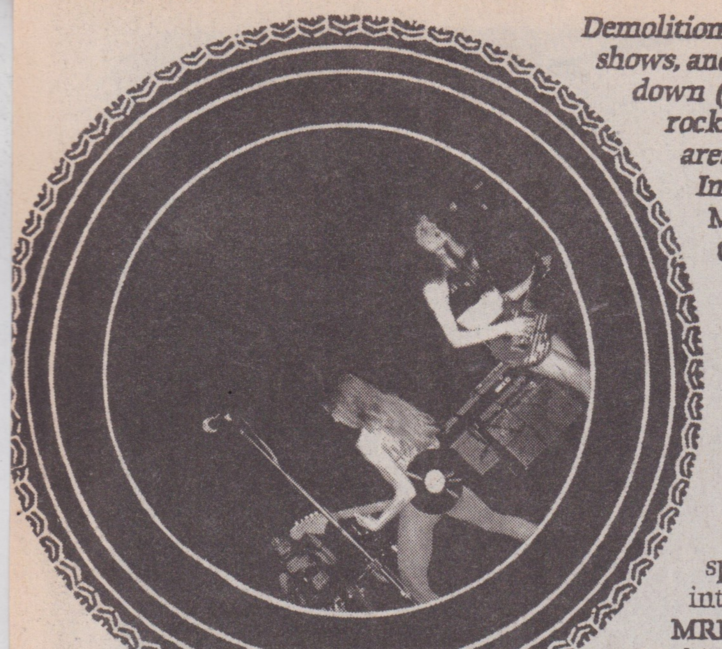
CC: Techno was something new that was never done before, man.

BH: *And it sucks*, and I'd like to end it on that.

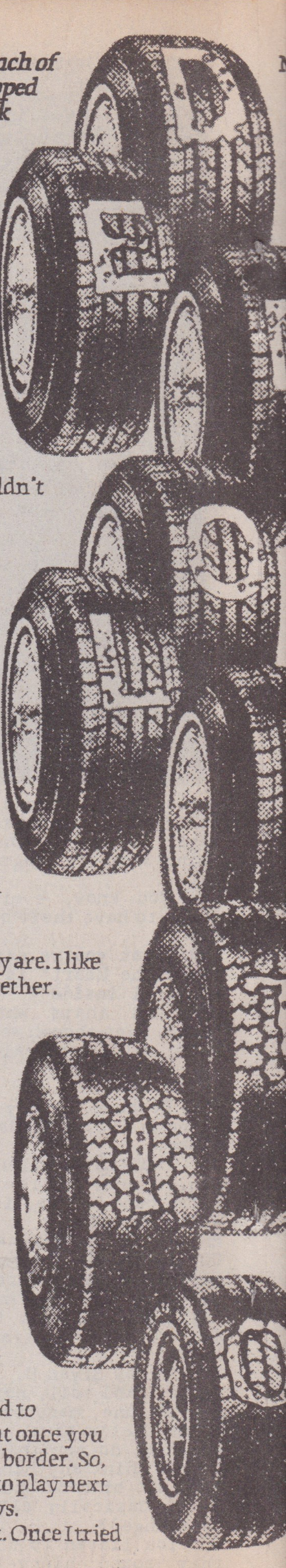
MRR: On that note, is there anything else that you would like to say?

KS: I want to say something. Old punks don't die, *we just move forward!*

The Suspects can be reached at 6021 Lebanon Drive, Falls Church, VA 22041 or via Torque Records, 3510 N. 8th Street, Arlington VA 22201. Their single, with "Uncle Sam", "Bondage", "Catfish" and "Mommy" costs $3 postpaid. More Torque releases, including a possible Suspects CD, are in the works. Now, go do something yourself!



Demolition Doll Rods played in S.F. recently, did a bunch of shows, and made the crowds happy with their stripped down (visually and musically) version of punk rock. The band be: Danny, lead guitar; Margaret, rhythm guitar; and Chritine, drums. Interview by Tim.



MRR: Dan, I know you were in the Gories, but I don't know if any of you others were in bands.

M: I was a Gories groupie. Their main groupie. A die-hard.

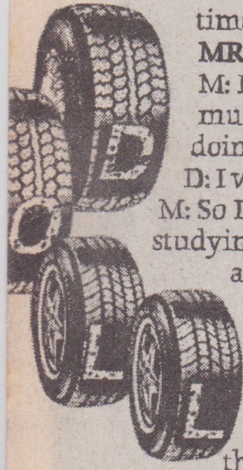
MRR: And it paid off, huh?

M: Oh yeah, I learned a lot, a whole lot. I admired that band.

D: She would dance for us pretty wildly, even though I was threatened not to by the drummer. I'd hide behind the speakers so she wouldn't see me and it wouldn't interfere. I just couldn't stop.

MRR: What happened to the band?

D: It kinda broke down through lack of communication. Our drummer was having a tough time. We did a European tour, and she quit mid-show a few times. We decided after that to go on without her, but....



MRR: And how did this band come together?

M: I got bored. After following the Gories around all the time and having great music at my fingertips every single day, it got kind of depressing when Dan wasn't doing anything.

D: I was very depressed after the band broke up.

M: So I was like "I may not be able to play like you guys can all play, but I've been studying like a wild dog and do my best." I had always wanted to do an all-girl band, and Dan said he'd make the compromise.

D: She came up with the name, and I thought it was a great name. And she started writing down all these song titles and I thought they were great. OK, we'll do it.

MRR: What does the name mean? What's a "doll rod?"

M: We're doll rods. A doll rod... I'm really strong and I like the fact that rods usually are. I like that. Plus we're really fru fru at the same time. People don't usually put those two together. There's a lot of stuff going on that gets in the way of where you're trying to get to, so we have a good time rippin' it right on down... strippin' it to the core and startin' from the basics.

D: Plus we love the Demolition Derby.

M: We go every year.

MRR: Christine, how did you get roped into this?

C: Really quick-like. I had seen Margaret and Dan play... I wasn't the drummer at first. But I really like it, and then I moved to Detroit after going to college for a couple of years. I moved back and in with Margaret, and we were hangin' out and I started playing drums one day. Their drummer got busted...

M: She stole my car to cop drugs. We needed to go to Toronto the next weekend and play, but once you get busted on a federal rap, you can't cross the border. So, I told Christine to learn it all cuz we were going to play next weekend, and she did learn it all in about 4-5 days.

C: I always wanted to be a drummer, but never did it. Once I tried it was "Wow, this is easy, and fun!"

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D: I've gotten a lot more into 70s punk in the last few years. I used to only listen to 60s stuff before. I started to realize the connections between the 60s stuff and 70s stuff and how it came together. If it wasn't for the NY Dolls there wouldn't have been the Sex Pistols, if it wasn't for the Stooges there wouldn't have been the NY Dolls, and on down the line. I saw how it was all the same continuum.

D: I just want to cover the songs that I like, and make up the rest. It doesn't matter to me what time slot they came from.

MRR: How do you decide what you're going to cover?

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M: We stop at a truck stop and hear a song, "OK, let's learn that one."

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M: Doin' what we do!

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M: For every cover I'll try to write an original.

MRR: You write the originals?

M: Dan has written a couple, but I write most. I constantly am writing, an idea mill, I'm told.

MRR: How did you get turned on to this music?

M: Running away from home. My brother had a garage band, and I always wanted to have one from the time I was 5. I had a guitar but had to go to classical music class, which was complete torture. When I ran away from home I met the Gories, and met amazing people who had wall-to-wall records. That happens on a regular basis. Or picking out cheap records.

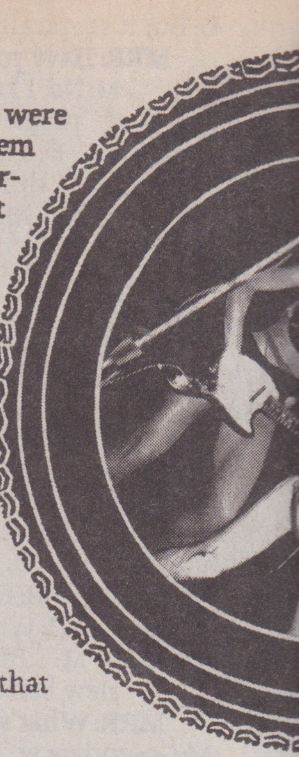
D: You have a good eye and ear for that.

MRR: What made you decide it was going to be two guitars and no bass?

M: I'm not too hip to the bass. I didn't want to learn a new instrument, or Dan would've had to. I just wanted to do something really bad, didn't want to wait around to learn. Plus, after following the Gories around so much, I loved the way they did it. They influenced me big time.

MRR: What about your onstage attire? Was last night's skimpy dress typical?

M: Every night it's a different costume, and I make them.



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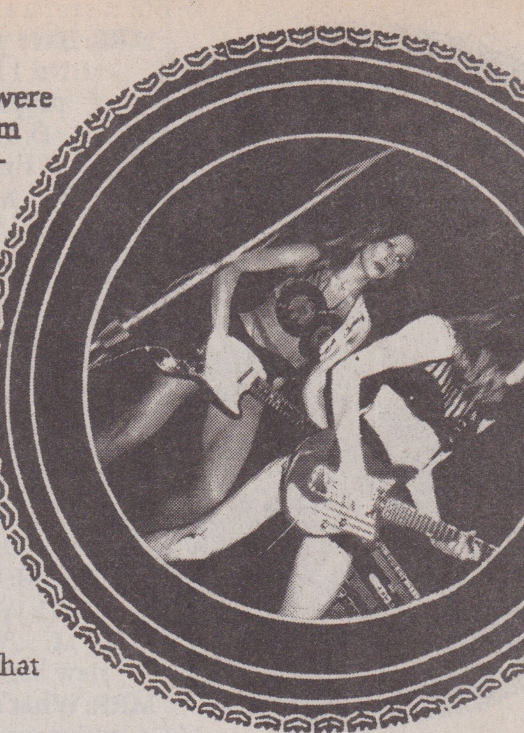

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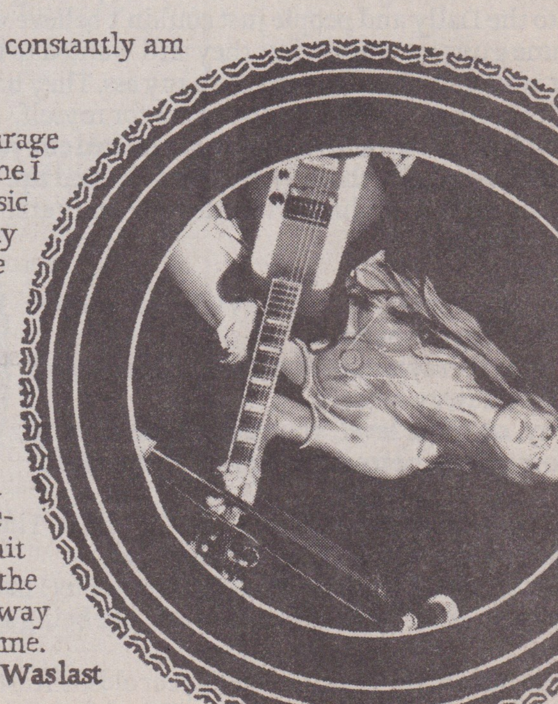

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MRR: What about your onstage attire? Was last night's skimpy dress typical?

M: Every night it's a different costume, and I make them.

D: But it's typically wild!

MRR: Have you gotten in trouble for that?

M: No, I know the rules of what we've got to keep covered. We've had people give us a hard time, but that's not what I consider trouble.

D: There was a woman who tried to hide you with her coat one time.

M: Or a kid who tried to rip off the cat food cans I had on as pasties. I had to defend myself and play at the same time. I kicked him in the balls and never missed a note. It's wild every time. I can't help it. When I was a kid I walked around half naked, with unbelievable things on. Or in high school, "Your daughter's indecently exposed." It's been going on for quite some time, and now I share it with everybody!

MRR: Are there other bands in Detroit that you play with, or do you keep to yourselves?

M: I keep to myself, and never do much mingling. We do hook up with this one band, the Couch People.

D: Jim Magus, he's in several bands. Goober & The Peas.

M: He's an idea mill.

D: We played with Rocket 455...

M: ...But they wouldn't play with us anymore! I don't get to hear new bands that much. In my line of work I hear a lot of music...

MRR: What's your line of work?

M: Go-go dancer. But this is the first time where we've had kids making us a lot of tapes with new music on it.

MRR: Who put out your EP?

D: We met one of the guys through the Leather Uppers, Anthony the drummer. And Jay Hinman, who runs Super Dope and Womb records, he liked the Gories and he liked the tapes of this.

M: And we have another 45 coming out on Bulb, a label out of Ann Arbor, run by Jim Magus. It'll be "African Lipstick" and "Down Home Girl."

MRR: I enjoyed your version of "Down Home Girl" last night. It wasn't the Stones version, though.

D: We got that version off a 60s punk comp called "Louisiana Punk". It was an unknown band that somebody found an acetate of.

MRR: What else should I ask you guys?

D: You didn't ask me about how I started cross dressing. There was a big outdoor annual party in Detroit called "The Dally In The Alley", and I was hanging out with Margaret. She said "I want a girlfriend for tonight", and asked if I'd dress up for her. I said "Sure", so we walked home and she pulled out this latex skirt and fishnets and some boots, a wig. And I had a lot of fun putting on her clothes. We went back to the Dally and people just couldn't believe what they were seeing. Some guys got angry, but they still wanted to touch me. They either wanted to fight me or pinch my ass. They had to have some kind of contact. It was mindblowing for myself.

MRR: People wondered if Dan and Margaret are related cuz you do look kinda alike, especially the way you were dressed up.

D: People do see us more as siblings even though Margaret and Christine are sisters.

MRR: No way! really!

D: She's our little college dropout runaway who came to live with her sister and join the band.

M: She was trying to run away and wasn't doing so hot! I'll show her how to runaway in style!

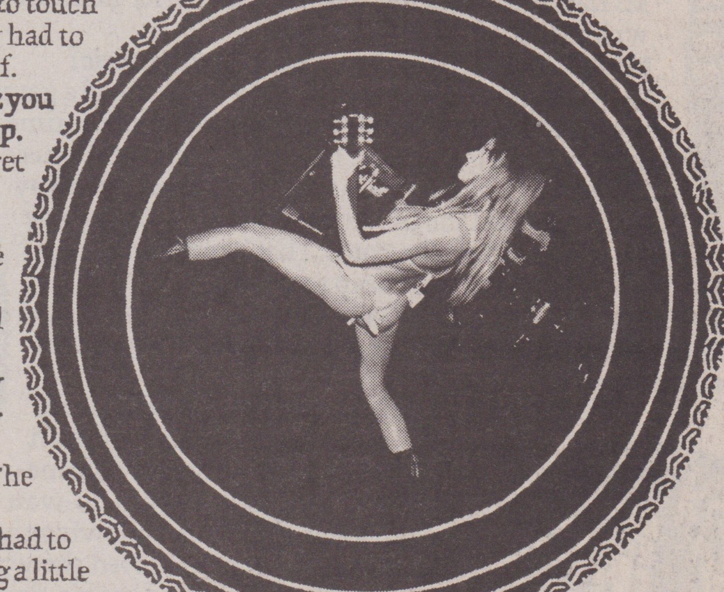
MRR: By the way, on some level, you remind me of early Red Cross. Not so much in the music per se, but in the enthusiasm...

D: That's a great compliment, cuz their first LP is great. The McDonald brothers were, what, 14 or 15 at the time...

M: I never stopped being 14. I'm a little kid right now cuz I had to work hard at being an adult for a long time. Now I like being a little kid again.

D: We take pride in our ability to sound like 14 year olds, at least some times.

Demolition Doll Rods, 299 Vester, Ferndale, MI 48220



GUZZARD

Well folks, here you have it. An interview with the band that is probably Minneapolis' most promising punk act, Guzzard. Growling and pummeling guitars is Tom Beeman, drums and smart-alec-ness is brother Pete, and playing bass and rolling his eyes is Dave Paul. I caught up with these guys at their rehearsal space across from a day care center in a residential district of Minneapolis shortly after they began working on their second LP for Amphetamine Reptile records. We covered everything from the local scene to breakfast cereals, but here's the meat. Jon Warnberg

MRR: Allright, I guess just start with your names and ages.

Pete Beeman: Pete, 20.

Tom Beeman: Tom, guitar, 28!

Dave Paul: Dave, bass, 23.

MRR: How long have you been together?

Tom: Three years, just about 3 years this month.

Pete: Maybe even this day actually...

MRR: How'd you get started?

Pete: I started with cigarettes, and then it went straight to pot

Tom: Then moved right into...harder drugs. Uh, well. Pete and I are brothers. We started jammin' together a couple times, and then Pete asked Dave to play with us.

MRR: As far as your other brothers, your younger brother's in King Can and you have an older brother, I forget his name

Tom: Bill.

MRR: Yeah. How has that been different, being brothers, as opposed to how it would be if you weren't. Has it helped or...

Tom: Uh, well it would certainly make people pay more attention to actual music and actual bands, rather than what brothers are in what bands. You get that "Oh yeah, you're other brother's playing in this band-"

Pete: The thing is is you have three bands and none of them need anybody to...they don't need anything like that because they're good enough anyhow, ya know? They can rock on their own two feet. [bursts into laughter] They can rock on their own two feet! Jesus...

Dave: They can rock on their own hands and knees, and you can quote us.

MRR: Were your parents supportive? Did they help you out at all or...

Pete: They didn't discourage us, but they don't go to shows or anything like that.

MRR (to Dave): I know you were talking at the last show about your dad buying shirts and stuff.

Dave: Yeah. My parents are pretty supportive. They don't really understand it, but...

MRR: It's just like, "My son's in a band and..."

Dave: Yeah, and they do support it actually. They'd rather...they support playing...

Pete: But they know they don't understand it.

Dave: They don't understand what we do, but they listen.

MRR: What's your feeling on the scene around here and other bands you play with? Is it pretty closely knit?

Tom: Well, for certain groups it's kind of like high school. Nothing to pay attention to, it's nothing to write home about

Dave: ...and the cliques are all made by other people. This city's just like all the others. Every place is probably the same.

Tom: There's a lot of people talkin' behind other peoples' backs and shit, people talkin' shit.

Pete: People that have bands that aren't very good, you know? It's not enough for them, because they suck and then they have to try to cut down other people. If people can just rock and have a good time rockin' they wouldn't have to worry about it. But there are some people that just can't, and they get mad and frustrated or jealous and start talkin' shit, I think.

Dave: People have different agendas in Minneapolis. Their agenda might not be what they would like you to think, which is just to play. It's not enough. Sometimes people's goals are fucked. So as far as Minneapolis, it's probably as good and bad as anywhere else. People ask us, "What's it like being from Minneapolis", it's like the only place we play because it's where we're from, so that question's kind of hard to answer sometimes. What's it like compared to what, you know? We're not bitter about it you know, it's just that some things recently have...I guess the longer you play out and you make a record and all of a sudden you hear different things...

MRR: Have you gotten that "sellout" shit yet?

Tom: Corporate dicks, I guess is...

Pete: ...you suck corporate dick, major-label-wannabe dick suckers. Atlanta man, GA baby...

MRR: Well, while we're on the subject of the scene, what's your feeling on I.D. shows and all ages shows?

Pete (sarcastically): I think if you're gonna go to an I.D. show, bring your I.D.! It's simple. I know people talk about this all the time! Once again I'll stand strong on this one. I know the whole debate. Bring your I.D.!

Dave: We'd like to play more all age shows. It matters to us, but if it's an I.D. show we still have fun and we still like to play it. You know, we're not against playing I.D. shows.

MRR: So wouldn't you prefer to do an I.D. show and an all ages show?

Dave: Yeah. They don't really do things like that in Minneapolis though. It used to be that they'd do an early show and a late show, they hardly ever do that now.

GUZZARD

GET A WITNESS

Pete: See and also, this is the only state that's wierd like this with uh - you gotta be twenty one to go to a club. Most places have, almost all cities, have where you can be all ages and go to a club.

Dave: Minnesota's one of the places that's so strict about this. A lot of cities have sort of something similar to First Ave. where they give you like a wristband or something, which is good, so you have to be 21 to drink but you can be there.

MRR: Are you guys "four-square" against major labels, or do you have any opinion on that at all? Are you happy at AmRep?

Dave: Yeah, so we don't really give it much thought. I don't. I never really cared about what band put their music out on what. Some bands I think do things very un-cool to get to where they are, but if I'm listening to a band it doesn't upset me a whole lot. We don't have any plans to do anything except what we're doing right now. We'll just make a go of it like this. But we're not hardline against much of anything.

MRR: How do you feel about the general direction that music's taking with how it's being perceived by the masses?

Tom: It's a depressing state of affairs, I think. Like when we go on tour, nobody will come to our shows, and nobody will know who we are because we're not on MTV, we're not that band on the cover of the magazine, and people generally aren't interested in you unless you're that.

MRR: Are you interested in being that?

Tom: Well, if it happened it happened, but see people aren't willing to go out and experience the things and see the bands because...

Pete: ...they have to be TOLD what to go see, they can't just spontaneously take a chance.

Dave: The explosion of alternative music backfired, because you think, "Well that's cool, so all of these kids will know all of these bands and they'll wanna go out and see bands" because they see bands that make it big, but it actually backfired. Now that they have access to all of this without having to go to record stores or without having to find out from your friends or having to seek things out. If you were really into punk rock and you wanted to do that, that's sort of the fun of it. Now it's all come to you. They're comfortable with just seeing videos on MTV, their comfortable and that's enough for them. They don't have to go out and look for 7 inches. I mean, there's still obviously a big crowd for that, but kids now especially are happy with going to a big huge show, once in a while, like Nirvana size.

MRR: Do you think they (Nirvana) are responsible for that?

Pete: All they did was they made a record, man.

Dave: They're not responsible or irresponsible, that's just what happened. But it's people who push the buttons, people who make the calls. Some bands don't have intentions of being responsible for anything, and then all of a sudden they are.

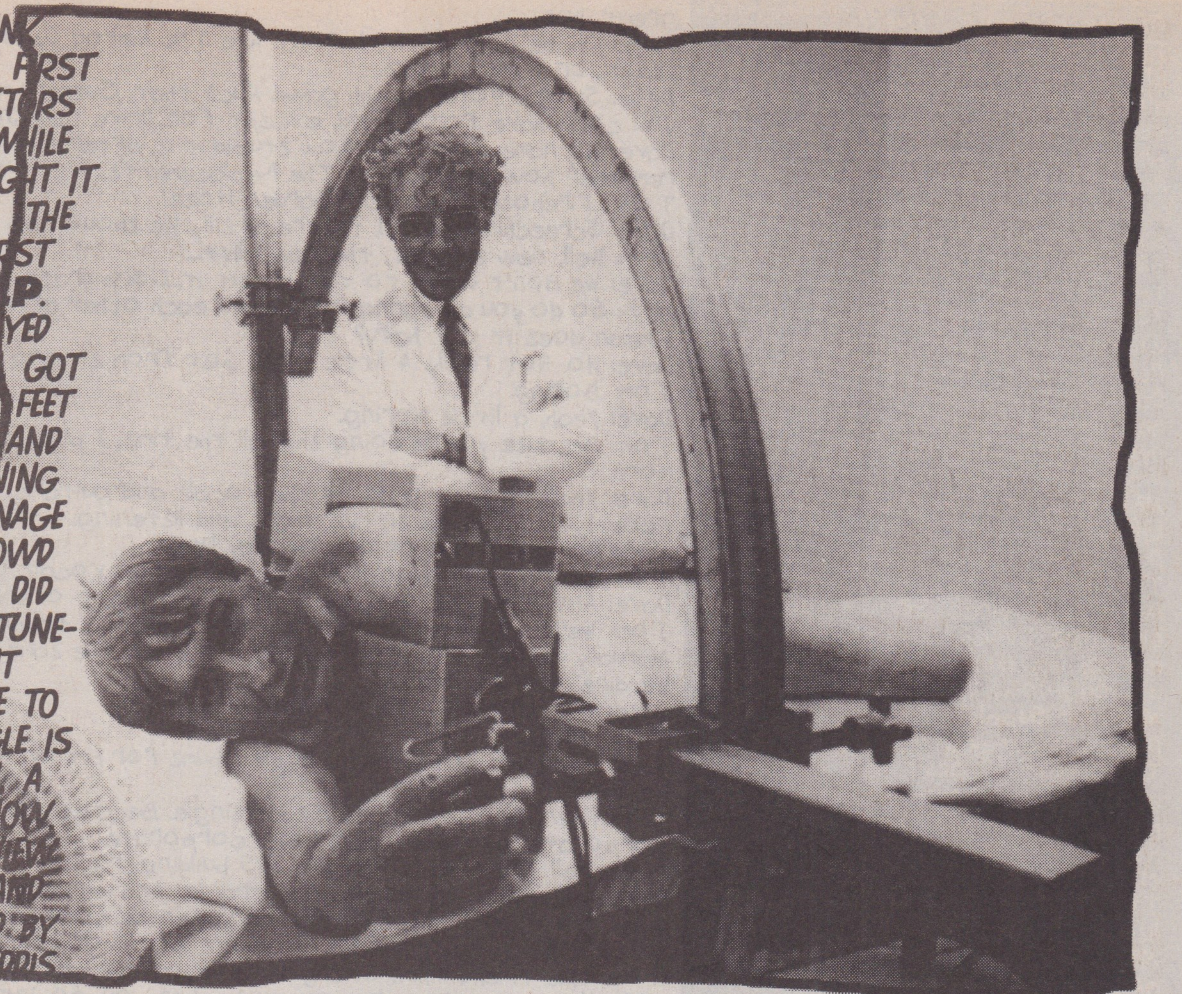
MRR: Well, while we're on that subject, I know that Kristen Pfaff was from Minneapolis and that maybe all of you guys knew her or were friends with her. Has that changed your view on success or becoming successful and how you might deal with things?

Pete: I think it has nothing to do with anything except that she was a drug addict and she died, and that's a totally normal thing to happen. I mean that's what happens when you do heroin, you die. So it's not a shock to me. It didn't have anything to do with music.

Dave: It happens. It didn't change our view. But things like that happen to people, that's true. It happened out

of the pressure I guess.
Tom: She wanted to be something pretty bad I think, and it just came along. Maybe it's one of those things that, being in that band probably, she couldn't avoid.
Dave: You do have to be kinda careful 'cause people like that...there's very smart people and strong willed people who, even like Kristen, fall into that. It could happen to anybody. You're not necessarily weak or whatever, you just get caught up.
Pete: I don't know about that.
Dave: Everyone who's a junkie probably never thought they would be. "I'll never do it, I'll never try it", you know, but they do.
MRR: What are you guys listening to lately?
Dave: You. Talking. Asking questions!
Tom: Peanuts' music.
Dave: Yeah, Vince Giraldi? You know eimitates Linus and Lucy themei, da dununa da, dununuh dununuh dununah da...you know, Vince Giraldi trio?
MRR: Air Supply?
Dave: NOOO, never "the Supply". Since Tom's a little older he's got more embarrasing roots probably, press him on some stuff. Yeah, press Tom hard.
MRR: How about it Tom?
Tom (long pause, shrugs): I like to listen to lots of different stuff.
MRR: Ok, that's great. How much money do you guys make?
Dave: Five fifty an hour at my job.
Pete: I make about twelve hundred bucks a month.
Tom: Playing music?
Pete: Oh, playing music? Nothin', you lose tons of money! Look, look at all the equipment you gotta buy...
MRR: So you're not in a position to just play and survive right now?
Dave: Hell no. Even if we toured all the time. Well, maybe...
Pete: ...if we toured every minute we could do it.
Dave: Yeah if you didn't have to pay rent, or pay the bills, just stay afloat maybe.
Pete: But as far as getting money from records or anything, we definitely don't.
Dave: It all goes back into it.
MRR: You're all a bunch of corporate whores.
Dave: That's corporate ho's.
MRR: Where the hell did you guys get your name. Is that like a cross between guzzle and buzzard or what...
Pete: Sort of.
Dave: Guzzle, that's a good one.
Pete: Yeah I haven't heard that. Gizzard and buzzard, you got Guzzard. It's just a dumb word I made up. Actually I like it, I think it's a fucking great name for a band, Guzzard. It's got two z's and a g...
Dave: I didn't think Guzzard was so great, but...
Pete: Oh, he came up with one's like The Nimrod Sportsmen...
Dave: ...or Smudge Pots.
Pete: Smudge Pots, awwhh gawd. Fuck that, Guzzard man, it's the best name you could have for a band, except for Drive Like Jehu.
Dave: Any name, no matter how stupid it is, after the name sets in, you don't remember how stupid it is. The Replacements...
Tom: ...Firehose. Sprinkler! Garden Hose!
Dave: Screeching Weasel, they're all silly. We should talk about our new album...
MRR: Well, new subject, the new album...
Dave: We don't want to talk about it...Corporate said to keep it quiet.
MRR: So do you all wanna fucking kill each other after a while in the studio, I mean does it get hairy?
Dave: No. Not really. A little tired just from sitting in the basement.
Tom: Boring.
Dave: Yeah, a little boring.
Tom: Because you're doing shit all the time, I probably have to do a little more
Dave: Yeah, he has to do all the vocals and guitars...
Pete: I like it, I like sittin' there and listening.
MRR: Do you track or do you play live?
Tom: We play everthing live and then we do vocals over it.
Dave: Although this one, we might put a piano overdub on it.
Tom: We're asking Mr. Manilow. Corporate's talking to his corporate. Actually we're gonna start coming out on the same record label as Barry. We dine with him often.
Dave: Because we struck a deal with...
Tom: ...Disney.
Dave: To come out with a couple albums for him, on an indie label, for it to be legit'.
Tom: Then we're gonna do a split single. Because you know, AmRep is pretty corporate. You know big, huge, corporate
Pete: Well you've been to the IDS building, right?
Dave: Well, we've laid down some tracks. And we're gonna go on tour next week for a couple weeks, and then when we come back we're gonna record a few more songs and have an album's worth of stuff. We're kinda splitting it up this time, I think it's gonna be out in February.
MRR: How prepared are you guys when you go into the studio? Do you practice your asses off?
Tom: We seem to be a lot tighter this time.
Dave: Yeah, but we didn't gear up for this recording session or practice hardcore about it, we just practice normal. This album too is going to be a lot different than Get A Witness, it's a lot looser, like we did things over and over but we got the right feeling on each track.
MRR: Is it hard to keep that first take energy after you've done a track 20 times?
Tom: Well, not twenty times.
Dave: Well, but a lot.
Tom: Yeah, after about three times.
Dave: Sometimes you just gotta
Tom: Do something else.
MRR: So you do what you can to capture the first take.
Dave: Yeah, and if you can't sometimes it's best to just leave it. Sometimes we work on it until it's done and we get a new energy, and you say, "I just want this to rock and get it fucking over with." Sometimes we play it even harder just to get it done. But it's better to go back.
MRR: What do you do when you're getting away from all this, just music? Does music seem like it's definitely the most important thing in your lives?
Pete: It is for me.
Tom: Sure.
MRR: Are there other things you wish you could do?
Dave: Naw, this is about the only thing I can do. I stick with this, I suck at just about everything. Right now I like to play, and watch TV, and um, hang out. So no, I don't really have any other interests as far as what I'll pursue. We're not getting our degrees.
MRR: Do you ever regret not going to school?
Tom: You don't need a degree to do this!
Dave: You don't need a Weezer type degree.
MRR: Anything you guys feel like saying in closing?
Dave: Ask Tom about his musical training.
MRR: That's a good question.
Tom: I have none.

HELLO PUNK WORLD. WELL I FIRST HEARD THE DOCTORS DEMO A GOOD WHILE AGO NOW. THOUGHT IT WAS GREAT, IN THE VEIN OF THE FIRST SPERMBIRDS LP. THEN THEY PLAYED TJ'S. I'VE STILL GOT BLISTERS ON MY FEET FROM DANCING, AND NOT MANY OPENING SLOT BANDS MANAGE TO GET THE CROWD GOING AS THEY DID ENERGETIC, FUN, TUNEFUL AND TIGHT AS FUCK. WRITE TO THEM. A 7" SINGLE IS IN THE PIPELINE!. A TAPE AVAILABLE NOW. DOCTORS INTERVIEW WITH CONRAD AND HUW, CONDUCTED BY MAIL. BY THE BEDDIS



MRR: ARE YOU A PUNK BAND; IF SO, WHY?

HUW YES, WHATEVER THAT IS! WHY? BECAUSE THAT'S WHAT WE'RE INTO, THAT'S WHAT WE DO, AND THERE'S NO OTHER TYPE OF MUSIC THAT GIVES OUT THAT ATTITUDE

CON: PLUS LOCALLY THERE IS NO OTHER BAND TO INSPIRE PEOPLE AND MAKE THEM FEEL THAT ANYBODY CAN BE IN A BAND

MRR: SWANSEA'S ONE OF THE BIGGEST TOWNS IN WALES; WHAT'S THE MUSIC SCENE LIKE THERE?

HUW SHITE!! THE WHOLE ATTITUDE IN SWANSEA IS COMPLETELY DRACONIAN. ONLY ONE PUB IN TOWN SEEMS TO BE WILLING TO PUT ON ANY BAND, ANY STYLE NO MATTER WHAT, AND THAT'S GREAT. BUT IT'S THE SORT OF PLACE WHERE PEOPLE ARE A BIT RELUCTANT TO GO TO BECAUSE OF ITS APPARENT REPUTATION - A REPUTATION STEMMING FROM THE FACT THAT PEOPLE JUST DON'T WANT TO GO INTO THE CITY CENTRE AT NIGHT - LEAST OF ALL IF THE "VALLEY" PIG AND SHEEP FUCKING BOYS CLUB ARE IN TOWN ON THEIR ANNUAL OUTING. IF THEY DON'T GET YOU, THE JOYRIDERS WILL!!

CON: TO YOUR AVERAGE SWANSEA CLUBBER, HARDCORE IS SOMETHING CREATED IN ONE BEDROOM, ON A COMPUTER, MIXED DOWN WITH A COUPLE OF RECORDS, AND AN "OH YEAH" CHUCKED IN FOR GOOD MEASURE EVERY 30 SECONDS.

HUW. WHERE'S MY VIC? LET'S DO SOME E'S MUN! BOLLOCKS! HARDCORE - YOU KNOW THE SCORE!

CON: ALL THE CLUBS IN SWANSEA JUST AREN'T INTERESTED IN BANDS ANYMORE - A HUGE VIDEO SCREEN IN ONE CORNER WITH SOME TWAT LIP-SYNCING THE WORDS IS ALL THE RAGE. IT WASN'T ALWAYS LIKE THIS. ONE PLACE USED TO PUT ON LOADS OF BANDS - UK SUBS, SHAM 69 ETC ETC - THEY ALL PLAYED THERE.

HUW. SWANSEA'S GOT A BIG UNIVERSITY - IT MUST BE THE ONLY COLLEGE IN BRITAIN THAT DOESN'T PUT ON LIVE BANDS. BUT AGAIN, THE "ENTERTAINMENTS" BLOKE DOWN HERE KNOWS HE CAN MAKE EASY MONEY DOING RAVES FOR 20 A TICKET, SO WHO NEEDS THE HASSLE OF PUTTING ON LIVE MUSIC. WANKER!!

MRR: SWANSEA IS QUITE A WAY DOWN THE COAST FROM CARDIFF AND NEWPORT. IS IT HARD FOR BANDS TO GET GIGS, MAKE RECORDS, ETC?

HUW: TO CUT A LONG STORY SHORT, YES. UNLESS YOU PLAY ROCK OR BLUES COVER VERSIONS, FORGET IT. ANYTHING A BIT MORE THOUGHT PROVOKING RESULTS IN PLUGS BEING PULLED. PEOPLE WANT TO SEE AND HEAR BANDS LIKE US, BUT BECAUSE THERE'S NOWHERE TO PLAY, BANDS AND FANS HAVE TO GO TO SOMEWHERE LIKE TJ'S IN NEWPORT JUST TO GET SOME PUNK ROCK. CARDIFF IS JUST AS BAD AS SWANSEA

CON: ALL OF US IN THE BAND THINK WHY SHOULD WE COMPROMISE OURSELVES AND MOVE UP TO LONDON JUST TO JOIN THE MUSIC RAT-RACE? WE LIKE WHERE WE LIVE AND WANT TO GET SOMETHING GOING HERE IF RECORD COMPANY TYPES WANT TO SEE A GOOD BAND THAT BADLY, SHIT, WE'RE ONLY 200 MILES DOWN THE MOTORWAY FROM LONDON. THE TROUBLE IS THEY JUST GET LAZY AND COMPLACENT AND EXPECT BANDS (WHO DO ALL THE HARD WORK) TO GO CHASING AFTER THEM WHEN IT SHOULD BE THE OTHER WAY ROUND. IF THEY DON'T LIKE THE BAND, SO FUCKING WHAT--THEY CAN ALWAYS

THE DOCTORS

GO SURFING IN OUR LOVELY TOXIC GLOP!

HUW: PUNK ROCK SHOULDN'T BE ABOUT MILLION POUND RECORD DEALS AND SALES. THE MUSIC IS ALL ABOUT HAVING ATTITUDE AND GETTING UP ON STAGE AND DOING IT.

MRR: I SAW CRASS AND D.I.R.T. IN SWANSEA IN '81. IT WAS SO VIOLENT, FULL OF FOOTBALL FANS CAUSING TROUBLE. DO YOU GET ANY TROUBLE YOURSELVES?

HUW: FUCK, WE FLIRT WITH DANGER EVERY TIME WE PLAY. NOT JUST FANS SLAMMING, BUT ANGRY OLD ROCK-LOVING BLUES PIGS THEY JUST DON'T UNDERSTAND. BUT SERIOUSLY, WHEN WE PLAY, EVERYBODY KNOWS THE SCORE.

CON: EXCEPT WE GET THIS ONE GUY WHO ALWAYS COMES TO SEE THE BAND--THE ONLY MAN TO MOSH WHILST WILDLY FLAILING A GENT'S BROLLY!! WE DAREN'T SAY ANYTHING--HE'S GOT THESE FUCKING HUGE TATTOOS ON THE SIDE OF HIS HEAD.

MRR: WHAT DO YOUR LYRICS COVER? ARE THEY IMPORTANT OR DOES THE MUSIC MEAN MORE TO YOU?

HUW WE'RE NOT ENGLISH GRADUATES, SO THERE AREN'T ANY ARTY-FARTY-UP-YOUR-OWN-ARSE SORT OF SONGS. IF SOMETHING SOUNDS GOOD WHEN SUNG OVER OUR MUSIC, WE'LL SAY IT.

MRR: POLITICAL AND SOCIAL LYRICS; DO BANDS ACHIEVE ANYTHING BY SINGING ABOUT THESE SUBJECTS?

HUW: SOME ISSUES MUST BE DISCUSSED THROUGH MUSIC (EG CRIMINAL JUSTICE) BECAUSE OTHERWISE PEOPLE WILL JUST THINK "EVERYTHING'S OKAY" AND NEVER FIND OUT THE TRUTH ABOUT ANYTHING.

CON: THE RECENT BIG DEMAND FOR "CHARITY" RECORDS HAS BEEN GOOD IN ONE SENSE, BUT AT THE END OF THE DAY, IT JUST ALLOWS THE GOVERNMENT TO PASS MORE OF THEIR RESPONSIBILITIES ONTO THE PUBLIC

MRR: WHY DO PEOPLE STILL PLAY PUNK ROCK MUSIC?

CAL: WE CAN'T SPEAK FOR EVERYBODY; WE'RE NOT THE VOICE OF A GENERATION.

HUW BASICALLY, YOU CAN'T DENY THAT PUNK MUSIC HAS CHANGED A LOT OF PEOPLE'S WAY OF THINKING SINCE IT FIRST APPEARED.

CON: THERE'LL ALWAYS BE AN AUDIENCE FOR OUR TYPE OF MUSIC BECAUSE PEOPLE ARE ALWAYS GOING TO NEED A WAY TO LET OFF STEAM SAFELY, HA HA HA. WE'RE JUST A FORM OF THERAPY FOR THE DISILLUSIONED. WE PROVIDE A SERVICE.

MRR: THE NEW WAVE OF NEW WAVE HAS SEEN A RISE IN SEMI-PUNK BANDS IN THE MAINSTREAM MUSIC SCENE. WHAT DO YOU THINK OF IT?

CON: THIS QUESTION GOES BACK TO THE ISSUE OF BANDS CHASING PROMOTERS, RECORD COMPANIES, ETC. SOME BANDS WON'T PLAY WHAT THEY ENJOY MOST. THEY JUST CRUMBLE AND TRY TO PROVIDE A SOUND AND STYLE THAT FITS IN WITH THE LATEST THROWAWAY MEDIA FAD. WE'VE PLAYED THE TYPE OF MUSIC WE PLAY FOR A NUMBER OF YEARS NOW--NO MATTER WHAT IS IN VOGUE AT THE TIME.

HUW: WE'VE SEEN THESE BANDS, YOUR **S-M-A S-H** COMPULSION--GOOD GIGS, DON'T GET ME WRONG, BUT SOMEHOW THERE WAS SOMETHING LACKING--NO DEPTH, NO PASSION FOR IT. WE JUST WENT AWAY THINKING "FUCK, WE'D BLOW THEM".

MRR: WHAT DO YOU HOPE TO ACHIEVE.

HUW: AMBITIONS? NOW THAT'S A BIG QUESTION. WHAT IS SUCCESSFUL? WITH FOUR PEOPLE IN THE BAND, WE ALL HAVE DIFFERENT IDEAS OF WHAT WE WANT TO ACHIEVE. BUT IF SUCCESS MEANS MAKING RECORDS AND PLAYING "LIVE" TO PEOPLE, THEN THAT'S WHAT WE WANT. BUT WE'RE NOT PREPARED TO SUCK UP TO THE INDUSTRY IN THE PROCESS.

MRR: ANY FINAL COMMENTS?

CON: NAH. I'LL PUT MY SOAPBOX AWAY NOW.

HUW: IF YOU SEE US, YOU'LL NEVER FORGET US. WE'RE IN YOUR FACE!

C/O FARM COTTAGES, MAYALS
GREEN, MAYALS, SWANSEA, WALES
SA3 5JR, UK

The following interview took place at the Schlachthof Club in Dessau, eastern Germany, five minutes after the "Terrorgruppe" left the stage, playing their third encore. Questions by Hans Mueller and Klaus Schmidt from Scheisskraut-Oktoberfest fanzine. Answers by Johnny Bottrop-guitars and MC Motherfucker-vocals and guitars.

MRR: What is Terrorgruppe? How did it begin? What the fuck did you want? J: Well, we were sitting in MC's bedroom. We were thinking about our not existing money. The prices for gas, water, beer and food, etc. had been rising, also public transportation became really expensive. We were totally broke. There were no jobs for us, our careers were ruined. All of the sudden I had this incredible idea. It was the perfect solution for all our problems. So I told it to the other guys: "Let's destroy the system." Everybody agreed and we were totally happy with this idea. MC: Destroying systems is always cool. I don't even give a shit what kind of system it is. **MRR: Do you mean with "destroying the system" playing punk rock?** J: Not at all. At first we thought about buying stinger missiles and stuff like that but we couldn't afford it. So we went back in our old practice studio, blew the dust from our old guitars and started to write primitive two chord punk rock songs against everything. Searching for trouble with everybody. And spreading our anarchist ideas over the young kids of this world. They should hate the state, their parents, the church, and have good and intense sex together. **MRR: So how did the story continue, you got pretty popular in Germany after a short time?** MC: Yes, it's because we are very professional punk rock musicians. I played in a very famous punk rock band called "Inferno" in the early days of German punk rock. I made a lot of German marks at that time but I lost it all because I'm a gambler. I gambled around the world and sometimes too much. So the best start after you've lost everything is to play in a fresh band. I mean I'm so fucking good that everybody likes me. I give very professional interviews as you see, so that's probably one of the reasons for our success. The other point is that we sing in German so the natives in Germany understand us. This is also the difference to American bands who play Europe. People don't understand them, they always think those bands sing about chewing gum and Elvis Presley. So we don't sing about gum and Elvis. We sing about sex, hate, and destroying everything what our parents build up the last forty years. And that's exactly what the kids are into over here. Kids wanna live their own life and they wanna have fun. J: You know it's totally easy. We released the first EP and everybody liked it. Then we made

TERRORGRUPPE

the second and third EP and everybody still seems to like it. Now we are kind of popular. Isn't that easy? **MRR: So what are your plans for the future? Do you ever want to release a full length CD or do you only release 7" EPs?** MC: The next two releases will be EPs as well. I love that format. It's so punk rock. But we plan to record a real CD with a lot of music on it January 95. We also would like to sell it. **MRR: What do you guys think about the USA?**

J: Well, there are few places I like but the most of it really sucks. It's even worse than Germany and Germany is one of the worst countries in the world.

MC: Except France!

J: Yes, and except maybe England and Russia!

MC: Austria and Switzerland suck too! I really hate the Americans. They always talk like they have potatoes or chewing gum in their mouths. Sometimes I really can't understand those comedians.

J: I think that Americans are always talking about Elvis!

MC: I really think that we have to go there some day, occupy the whole place and make a better Germany out of it. I mean like a real cool, funny and anarchist Germany. We will see.

J: Maybe we go there next spring and play our punk rock songs and a couple of the German English cover versions.

TERRORGRUPPE

MRR: What do you think about the big Nazi Movement in Germany? MC: I think the Ku Klux Klan is bigger. Go and look in your own underpants.

J: The most of them are confused little kids. They don't know anything about the world, about themselves, about foreigners and refugees. They are just 14 year old kids and they are completely collapsing. But after all I think they are pretty lame and anyway I eat 3 of them every day. I hope that we can get a lot of those kids on our side so they hate their parents and the state instead of foreigners, refugees and Americans. We try to bring punk rock back to the streets. **MRR: Why are you going bald, Johnny?** J: You know, at the day the whole shit with Chernobyl happened, I hung out at the park. It was baking and then it started to rain. It felt like a cool and welcome shower on me. Now a couple of years later I look like this. What a shame, I hate nuclear power plants.

MRR: So you guys are real punk rock or what? Where are your roots based? J: Our musical roots are based in the Stooges, Crass, Elvis and Scorpions.

MC: Elvis sucks. Elvis was fat and ugly. I think he was already old when he got born. He joined the army too. What a fool.

J: No, Elvis rules! He was a secret agent for the Russians. **MRR: What do you think about Bill Clinton?**

J: He looks like my dog.

MC: I like George Clinton better.

J: He dropped too much acid when he was a hippy, you can see it in his eyes. **MRR: Tell us about the Chaos Days in Hannover. Have you been there?**

MC: I was in California surfing.

J: Yes, I was there. I survived the Chaos Days '94! I escaped from the cops in the last minute. There was a big media hype. A group of about 700 punk rockers smashed at least three cars, but they brought the news all over the world. They made the public think that 10,000's of punks were running through the city burning, looting, raping and shooting. But after all it was fun. It helped a lot to promote punk rock in Germany.

MC: I saw bigger riots before, May Day '87 in Berlin for instance. **MRR: What are your favorite American bands after all these years?** MC: I like all this sick stuff like Crucifucks, GG Allin, Angry Samoans, RKL, Poison Idea, Verbal Abuse and Bon Jovi.

J: I prefer Elvis, the old Germs, Fear, Dicks, and all this old shit from '81.

MC: Jello Biafra and Mojo Nixon are cool too. Those cowboys are pretty amazing. They travel on horses. In Germany we travel in cars or battle tanks. The enemies of the cowboys are completely naked and have feathers stuck in their heads. What a funny country you have over there.

J: Yeah, we know a lot about America. You guys smoke crack the whole day long while typical Germans go to work early in the morning. We know it all from the TV. We are very, very smart. **MRR: How far is Heidelberg from Germany?** MC: No big deal, it's right around the corner.

hallo nachbar

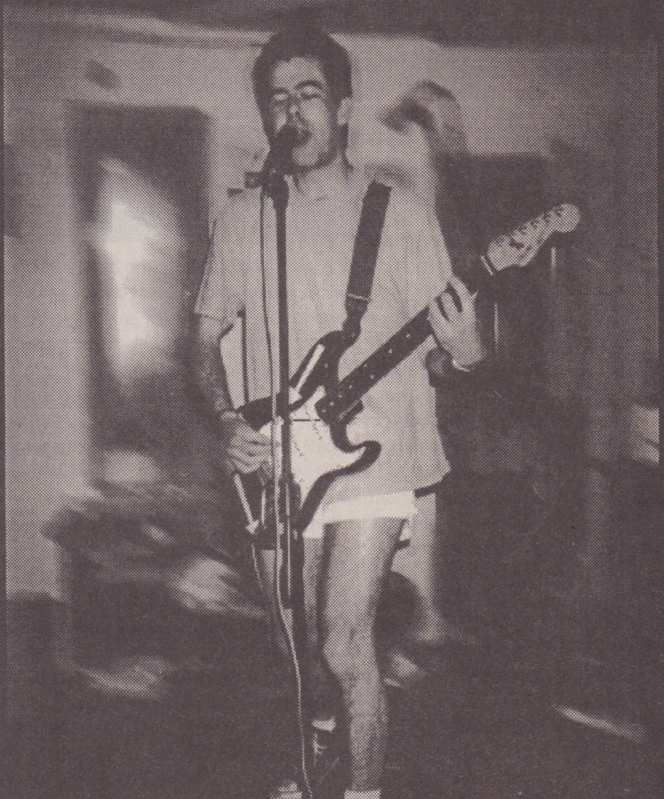
TERRORGRUPPE c/o Destiny / Oranienstr 198 / 10999 Berlin / Germany

MOUTH FULL

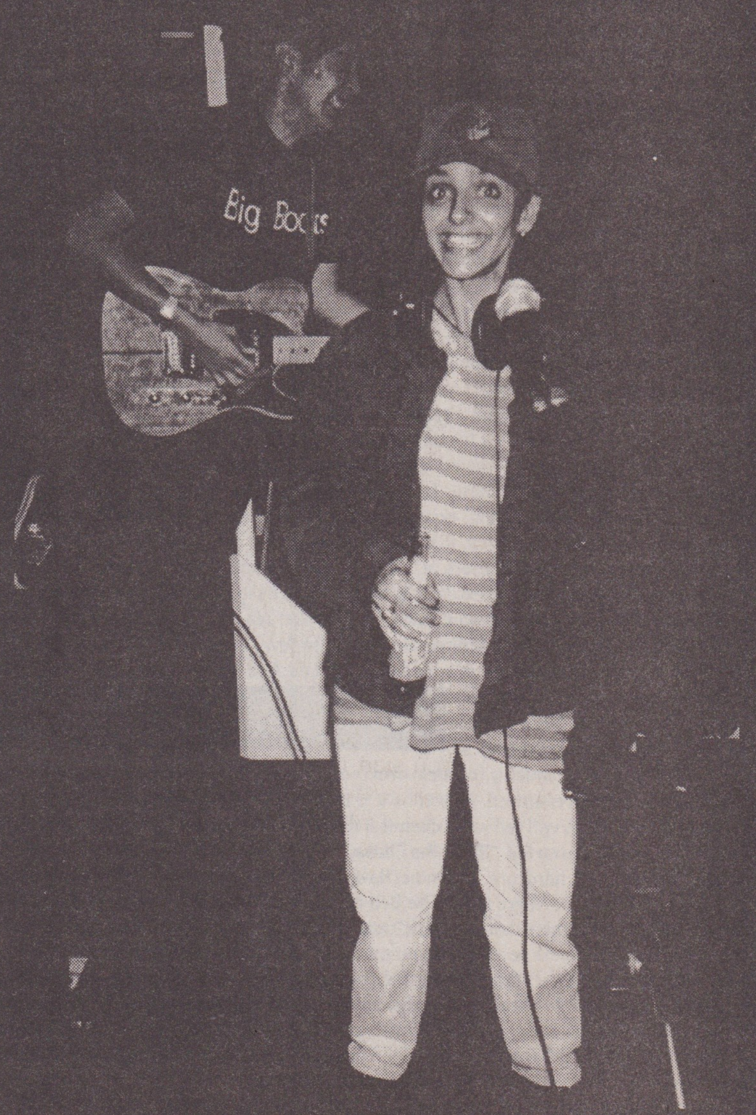
IV RikPMS

Mouthfull is a multi-gender, queercore band based in London, England. Like many others of that genre, they developed out of a need to distance themselves from the mainstream gay/lesbian, dance music scene and hoped to provide a real alternative to fags and dykes into pure punk rock, and anyone else for that matter who catch on to their fun, fast, and furious music and lyrics. They recently completed a three-song demo and gig around small clubs in London. Mouthfull is: Andy: vocals and guitar, Yas: rhythm guitar, Mike: bass, Lea: drums. Interview by Rik of PMS zine. MRR: OK, let's start out things simply. How did you all meet? Mike: We knew each other from The Bell (a London "alternative" gay club). We have this line that we gave to all the press about how we met on Old Compton St. (gay-town central) 'cause we were listening to Bryan Adams and we all got really tired of it. Basically we met at The Bell. **MRR: So it wasn't through ads in the newspapers?** Lea: One ad, wasn't it? Yas: Yes, at The Angel (a gay pub). Lea: I was doing sound at The Angel and I saw an ad saying "drummer needed for queercore band." Andy: I thought you were singing there. Lea: Was I singing or was I sounding? Mike: You were singing that day. Lea: And I just thought, "Oh, that looks really interesting." And I didn't actually know they (the other members) were in there at the time and Yas came up and asked about gigs there. She said that was their ad and pointed to it. So that was the way I got in. Mike: Five minutes later, it was done. **MRR: How long have you been a band?** Lea: February, January '94. Andy: A little longer than that actually. November wasn't it? Mike: Yea. **MRR: Why did the band form to begin with?** Andy: As far as I see, there's pressure to like dance music in the gay scene. That's all you get. Lea: Everyone's crammed together in clubs with lycra shorts and blip-blop-blip-blop music. It's almost like really good kinds of music, like bands, are never heard except in straight venues. Yas: And they're not all the time gay. Andy: You may find yourself, apart from going to The Bell, doing something I've done, going to a regular gay pub. I remember talking to someone one night and they asked me what kind of music I liked and I almost felt like apologizing for not liking bloody Erasure or something. Lea: It's all crammed together because it's a relatively fragile community. I don't mean fragile in the sense of everyone's really weak, but I think everyone looks for an identity in the gay community and I suppose that it's just built up. There's just this certain glue in the community which seems to be pubs, clubs, bars, gay places. They tend to glue those together with dance music and certain fashion that goes with dance music. It doesn't apply to a lot of people though. A lot of gay people don't go to gay venues.

and never wear certain clothes, or certain hair-dos. It shouldn't be that the dominant glue in the community is dance music and everything else is looked upon as wrong or different or weird. I don't mean it's secondary that we're all gay, but it kinda is. Andy: I was in a band in Reading. It was utter bollocks, but I always thought I'd really like to play music in a gay environment with other gay people. I just didn't realize that people would do that until I saw some article about Bruce la Bruce and he'd done this queercore thing in Canada. And I thought, "Oh, it does happen!" **MRR: That brings me to my next point. "Queercore." That name has been co-opted a lot by the British press something like Riot Grrl was, for example Sister George and Childrens' Hour in NME, Elle, and TimeOut. I mean, they're getting all this mainstream press coverage. I see you as being different not only musically, but also conceptually. How do you see yourselves as being different?** Andy: I think we have a lot more fun than they seem to have! Yas: We try to bring our music out to as many people as possible. I mean, Sister George seems to try keep it where it's only for a few in a special clique. Lea: I think it's good to keep an underground scene going because you attach yourself to people who don't want to be mainstream and actually want to have something they can own. They can actually go up to a band and say hello and talk to them, but at the same time I think it's important to try to bridge it over so that people who wouldn't normally feel they could be part of a certain little underground scene could actually say, hey, I really like that and I've got just as much right to like it as someone who goes to some little club. That "queercore" thing...I was in a band for about three years. It was all straight except for me and although I think it is secondary that we are gay, it still means a lot to me. I wouldn't say that it's great because we're all gay and that's why I love it, but there's this understanding and empathy that's hardly ever said. We don't sit around going, "Isn't it great we're all gay? Aren't gay people fantastic?" It's just this real understanding because we come from the same place. We've grown up with that oppression and fear. It is about being gay, but it's very subliminal. Do you know what I mean? It's just this really great feeling. We're not all going, "Gay, gay, gay, gay!" It's just this really great feeling. I didn't get that from the other bands. They might have been really good musically and really nice people, but this is all wrapped up together with the music and the lyrics and the gay sensibilities. Andy: With the lyrics, there's only four or five songs we do that explicitly say the G-word or whatever. A lot of the other ones are just personal things that being gay helps you to experience. Lea: I just think it's really, really good to come together for a platform for other gay people, but it's also just to do something in your life that you care about musically. And the people in it you really care about. And it is important to get that understanding without even having to explain it. Just that you all come from that same place. It's in your mind. And to express that musically, you don't have to put it into actual words. It's just there. In the same way straight people don't discuss being straight. It's just there and does make a difference. I think it's a shame more gay people don't really look at that subliminal thing instead of just going, "AUGH!! WE'RE GAY! WE'RE GAY!" There's so much other stuff they miss cause they're doing this externalizing all the time. **MRR: You think that can alienate a lot of hets?** Lea: Yes, but if they can see more of just "this is who we are and we're gay", then no. People who I've brought to gigs who are straight, they can just see that there's a line running through us. And it's not something we planned or discussed or marketed or tried to put forward. It's just there in the pleasure we get playing the music. It is angry, but we're not angry at these heterosexual people. We're just saying, excuse me, but we are actually here. **MRR: So it's less confrontational?** Lea: Well, it is confrontational, but we're not going around ramming great big political flyers at everyone. But I think just by doing this, it's confrontational. Not hiding or excusing it. Mike: I think it's important not to be down on the gay scene. Yas: We just want to change it. Mike: Yea, I think it's important to have the gay scene, but it's so limited and there's so few people who control it and their whims and desires are what are paramount. Lea: And that's what happens, isn't it? You're exactly right. It's one little person who controls this, that club, shops, fashion, whatever. They all glue together understandably for their own security, but I think there needs to be progress now. Andy: On the gay scene, as well, it's been the same as long as I can remember. You're pressurized. All you hear is pop music, straight forward pop music, dance music and you have no option but to like it. Mike: It's also even if you don't like it, the clubs will sell you a chemical that will make you like it. **MRR: They're making their money.** Mike: Yea, it's all bound up into one. **MRR: The queercore club night you have started, "Up to the Elbow." What brought up this idea? You were a band first, of course, but then...** Mike: That was Yas' idea. Yas: Just running a club playing punk, hardcore, and indie. Having gay bands on and just being a gay atmosphere. Just something totally different from the rest of London's gay scene 'cause there's really nowhere to go. The Bell is closing down apparently. We've yet to find out. **MRR: You've had two nights so far?** Mike: We've had more than that 'cause we had two others that were just "tests". **MRR: I wasn't invited.** Mike: Yea, I know. We had such a hard time doing press and once we got a regular night, the papers were much more receptive about putting it in their listings. **MRR: Did you come to "Spit"? (a previous homopunk club)** Mike: No, we never went. **MRR: Did you hear about it?** Mike: Yea, that was the reason I asked you to DJ at "Up to the Elbow." **MRR: I never knew how much of that was known...** Mike: It's almost like legendary, really. **MRR: I hear you're organizing a stage for Hackney Gay Pride.** Mike: What we got is friends of ours who have a p.a. system and they do techno-dance music, but we convinced them to let us have a couple hours of their stage. We're going to put on a bunch of gay bands and a gay DJ and just have a good time with it. It'll be different than regular Pride. **MRR: Do you see a need for something really alternative to the regular pride?** Lea: Yea, definitely. I think there are people out there who haven't thought past what they've been given. That's really patronizing. Cancel that! I reckon there is a need for these things that we're doing and that you're doing because people just haven't had that option. It hasn't arrived, for whatever reason it hasn't arrived. **MRR: I've been to two gay prides**



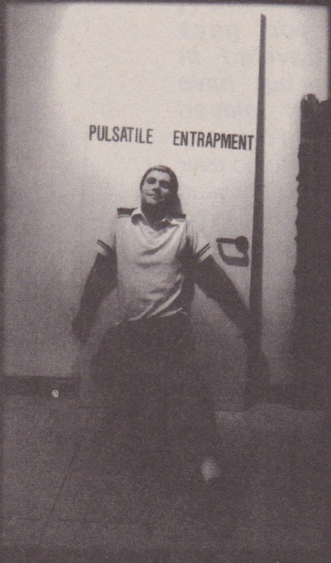
and I saw all these, I don't know, "alternative" types there and they were just hanging out individually or in small groups. You could tell they weren't into any of the music that was being played. I wondered, what's the use of all this pride bullshit if it doesn't include everyone? There's lots of cool people here, but nothing is organized for them. So I stopped going to pride. Lea: That's what it's about, organizing something. It's fair enough you can go along to straight venues and see, I hate all these labels, but you know, "straight" bands, but why shouldn't we build up...if there are gay people who've got these ideas, why shouldn't they be organized? They seem to organize 50 million dance club nights a year, so why can't there be something else? Mike: It's funny because we went to the Pride planning session and we said that we got all these responses to a letter we had in the Pink Paper about the lack of a real alternative tent and music at Pride. Most were totally in agreement. A couple said they agreed with the sentiment, but weren't in to noise, they're into jazz, opera, whatever. I think that's cool, but it's a matter of getting diversity. That's what we suggested to the planning committee. They were kind of cold and sort of patted us on the head and.... Yas: They did suggest we play on the march route. Lea: How can we play on the march route? Mike: It was weird. You explain that. I didn't get it. Yas: The floats are all at the end of the march and they said why don't we have our music on a float? Lea: Well, that's not really good enough, is it? That bloody main stage this year was such a nightmare. Oh, these awful, bloody people coming on singing disco hits from ten years ago. Mike: I don't want to slag Jeremy Joseph (a Pride organizer) because he's a nice guy and everything, but it's like his wet dream, that stage. "All my favorite singers!" Lea: Yea, it was like the Oprah Winfrey Show! Tina Turner and Gladys Knight and fucking Whitney Houston impersonators! Andy: There's usually a country and western thing at the beginning. Mike: Oh yes, and they had the Wedding Present, or something, wasn't it? They had one guitar band. Lea: They had this awful...I don't know what they were, but they had this awful women's rock band at the very beginning of the day. It would have made Suzi Quatro credible! It was like my mother on stage with her friends! It was a nightmare. I thought, we couldn't do it, but they could?! What the fuck's going on?! **MRR: What are your plans now for the band. Gigs? Recording?** Lea: I might have access to a studio soon through a friend of mine. Our idea is: get a four track EP done with a blurb about the band and a contact number. Just getting it distributed somehow then. Maybe just by us or people with empathy to the band. And back it up by starting to do more and more gigs. As many gigs as we can, I think. Maybe not too many because I think if you do too many, more than two or three a month, people think, oh, we've seen them and that's that. If we did maybe a couple a month over the next six months at really decent venues where we could get people in. Sell the EP and just see if people get into it. We could build up the people who enjoy the band, people who really love the band and really want to come. Only doing a couple a month allows them to have some space away from it and gives us space to grow a bit and change a bit. I think when you say "queercore", we're not exactly stuck in one little thrashy field. Andy: The gigs we've done so far have all been in gay venues. I'd like to try the general straight scene. See what they think of us. Lea: I think it's important to get into both scenes where you show both people this is what we're doing. I don't think it's about hiding in one scene or the other. Mike: I think it's really important cause we've done so few gigs and each has been packed. Lea: Each of us has brought a lot of our friends anyway. There must be a need for it because people really got off on it. And we all really got off on it as well. We love us! Andy's just such a good songwriter. He just comes down with these three minute songs and doesn't even say, "now then I do this and you do that, and we put that there." He just does it and we all slide into place with it. And then a couple weeks later we discover there's a bass line and a drum beat that we stuck with. Rather than the other way around where you plan the bass line and drum beat and all that. It just comes together really naturally. That's the biggest reason why I've stuck around. It's growing so naturally for me anyway. I love the song writing. And I think the others in the band are really sound people as well. Mike: I was really worried, thinking about this whole "queercore" thing. I'm really glad there's that thing you can put your name on and it gives a focus or whatever, but how do you go about doing things? What happens if we do decide to do a record contract. What's going to be appropriate? Who's going to be offended? Andy: You just don't worry about that though. Lea: I suppose you can turn things down when you get them and you can make decisions when people start coming forward. You can decide what's right for you morally and what's right for you musically. I know what you mean. It's all very well to have this platform of "queercore" and say that's where we fit in. But supposing we grow and change and other people get involved. Mike: What if we decide to do Eagles covers?! Lea: Exactly. Andy: I think we should just become a Kurt Cobain tribute band! **MRR: Just what the world needs. Mouthfull, 48 Hayes Bldgs, Eliots Row, Elephant & Castle, London SE11, England**

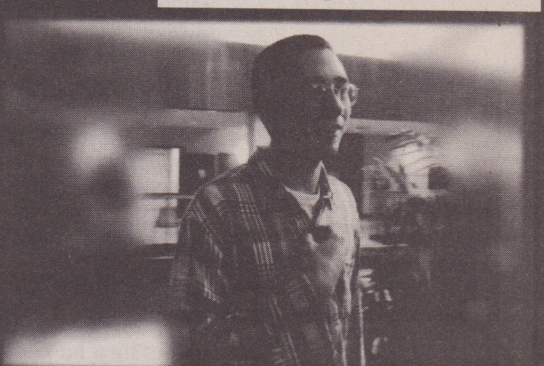


HellBenDeR

Hellbender toured the United States this fall for two months and recently released a full length CD on Behemoth Records. To contact the band, write to 307 Blueridge Rd., Carrboro, NC 27510. Hellbender are: Al Burian: bass, lead vocals; Wells Tower: guitar, vocals; Harrison Haynes: drums. Interview by John McLeod. MRR: I know you guys have traveled in Europe, but have you ever played over there? W: No. Our plan is to go over there in about a year. A: We're slotted to go there in January of '96. W: We're going to play with this other band that does a lot of pretty insane tours. They have done a tour of Thailand and shit. **MRR: Who is it?** W: All You Can Eat. They are these funny guys from California. A: They tour everywhere. They just don't give a fuck. H: We kind of inherited their ethic of touring I think. A: They are pretty much inspirational. **MRR: This last tour you went on was really long. Do you think you are getting better at touring?** A: Our tours have gotten progressively better, but as they have gotten better we have come to expect more out of them. A: It basically sucks to get to the point where you start noticing — where you want it to be good. For a long time it was just like, "I can't believe we are in South Dakota and there are only two people here. This is hilarious!" But then after a while . . . W: It also sucks when you play a show somewhere and every time you play they say, "Oh yeah, you guys are really great. Next time it will be huge." And every time it is two or three people. It's really shitty to have high standards about an experience. But it's still great to meet people, you know, it is really fun and everything. **MRR: What is the touring ethic have you adopted from All You Can Eat?** W: They just tour relentlessly. H: Their main slogan is to play every night. A: Despite what we were saying about how it sucks to play for

just three people, another thing I have learned is that you should play any chance, anywhere you can. H: Playing for three people in South Dakota is better than just sitting on your ass in South Dakota. W: That certainly is not our highest goal — to play for three people in South Dakota . . . A: . . . because we have already done that. **MRR: How are things for you in Chapel Hill?** W: We hadn't played here with any kind of seriousness, until recently. H: We've never really played anywhere consistently. A: Since we all went to school we have been nomadic. We have never been a band from Chapel Hill. **MRR: Do you care about having a strong following in one place?** W: We are starting to care about it. A: People are starting to like us here and it's nice. W: I think next summer when we are out of school I would like to play in Chapel Hill as much as possible and do a few two-week jaunts up and down the coast, rather than just going out on tour again. A: It's also something new to do in a way. I like to tour a lot and would like to do it all the time, but when you play consistently somewhere people come all the time and know your songs. In a way it's weird to play where you are from because it's like playing for your family — but just extended family. But it's really comfortable and nice, it's something we have never really experienced. W: We've never been guaranteed a show where people are going to like our band. We always are playing where no one has ever heard of us and where it might incidentally go well. **MRR: Have you ever toured with another band where you know people will show up to see them at least?** A: We have gone on jaunts with bands, but not any tours. W: I'm really looking forward to that actually. I could definitely be persuaded into touring again if we were doing it with another band because that would sort of bury the formula we have had. H: It would also give a little bit more assurance. W: At least you would know there are people with you who you like and who like what you are into. Touring is such a crap-shoot because you can show up and just get all assholes and have a really bad time. H: (Acts like he is pulling slot machine lever.) Asshole, asshole, asshole . . . Ching! **MRR: What do you live like on tour as far as eating, sleeping and all that?** H: We have never stayed anywhere except in our van or in a person's house. W: The last tour we ate a lot more junk food. I ate my first Whopper in 5 years last fall, and I think I am still paying for it. You know that shitty feeling you get when you are on a road trip for 10 hours and you are just eating at Burger King and Stuckey's and shit like that. It's such a nightmare. Also, it is weird because you know you are putting you're body through hell by not sleeping and just driving and sitting on your ass, and eating shitty food. W: I ate at that string of Burger Kings in California. A: You were sinking low. I just remember being in California with my leg fucked up. When I fucked up my leg I got really depressed and I would basically just sleep all day. All I remember about being in California is lying in the back of the van and feeling it pull over and looking up to see Burger King again. A: One thing about being on tour and the way we live is that we really looked out for each other. The way we interacted, no one really ever looked out for just themselves. H: It was always just a given thing that was unspoken. W: I would basically think about the three of us as being one unit, one identity. We were all so familiar with what the other people were going to say and the routines they were going to go on. It was like hanging out with yourself. A: In a weird way, we know each other way too well. W: I would wake up and I wouldn't even notice you guys. I didn't even contemplate that you guys were around. A: I remember getting really freaked out when I dropped you guys off when we got home. I drove away from Harrison's house and it just struck me that I was by myself and it wasn't because they were sleeping. I was by myself. It seems like nothing but it felt like surgery. H: Yeah, because we were never apart for more than an hour at a time. A: And even if we were apart, I knew exactly what you guys were doing. Or it was real fake like, "I'm going to go for a walk so I'm not around you guys." And it was like being on a string or something. (pause) Then of course we hung out the next day. (laughs) I was driving away thinking I wouldn't hang out with you guys for two weeks. I was hanging out with them the next day. **MRR: Are you happy with the CD?** Everyone: Yes. W: It's weird. Now that we have recorded some other stuff I view that as being old hat. H: When it came out it was already a year old. A: There is always that lag time. **MRR: How is the newest recording you did? (4 songs with Caleb Southern at Craptone Studio in Hillsborough)** A: The new thing is the best thing we have ever recorded. W: This is the first recording that I am entirely satisfied with. A: The way we recorded our CD was really sketchy, because when we got home from our last tour before this one, we went and recorded all the basic tracks in one day. Then Harrison went to Italy. We came back months later and recorded the vocals and did the mixing in two days straight without Harrison there. So it was sort of weird and inorganic. It is kind of like a fake studio project. I am kind of reinvigorated about it now that people are starting to hear it and say it is good. **MRR: What kind of a day job do you have?** A: I work in an office at Duke University. It blows. We had an ergonomics seminar today. These two ergonomicists came in. **MRR: What's ergonomics?** A: Ergonomics is the science of being comfortable with your material surroundings. H: Like ergonomic chairs and shit? A: It's basically like — worker dissatisfaction is not caused by bad wages or inequality in the work place, it is caused by bad posture. So there are all these tension exercises you can do and stuff without leaving your desk so you minimize work loss. Once every hour you should close your eyes and do some little eye roll so you don't get eye strain from staring at the terminal. They did a lot of back shit actually. Everyone was so into it. H: That one where you kick your leg out and twist your body the other way. I do that. **(Talk digresses into what body parts everyone cracks.) MRR: Who writes the lyrics?** A: I write them. My theory on lyrics is you shouldn't really write on anything you don't really think. Basically, any song that is obligatory is hack work, like, "We are a hard core band so we have to have a song about some issue





HellBenDeR

or something. Or we want to be a pop band so we have to have a girl song." Whatever you feel strongly about, you should write about. W: It's interesting to look at our lyrics because they have gotten from the macro to the micro, politically. They used to be sort of, broad endightments of the housing industry or something, whereas now they are more about hanging out and thinking about stuff. I don't know, it seems a little bit more honest to do it that way. To bring them down to a more personal level rather than trying to have some sort of big, aloof doctrine. A: Like that song about pornography ("Peeling") isn't saying pornography really sucks or pornography exploits women. It's about, that pornography exists as this weird function in people's lives that sucks, but in a lot more removed and abstract way than is necessarily obvious. What is the point of saying pornography sucks? People are going to either think we are a bunch of fuckers or think we are right. That's nothing. Not that any song accomplishes anything anyway. W: It's weird now, as far as the indy-rock scene is concerned, or really just about anyone over 16 — anything that is sincerely political is viewed as being kind of nerdy. **MRR: There is a huge element of sarcasm.** W: Yeah. They think it is alright to be political if you are being a smart-ass about it, but sincerity is not okay. Whenever someone tries to be sincere it is so easy to fuck with it. A: It's just insanely easy to shoot something down. Shooting things down is the easiest. **MRR: Gwar being a prime example of that.** (Gwar played the night before this interview took place, at the Cat's Cradle. Everyone at this interview went.) A: Right. W: Because how are you going to criticize that? A: It has its own criticism built into it. **MRR: What kind of feedback do you get in Chapel Hill where a lot of the music is indy-rock oriented?** A: I think it is funny to be conceived of as some kind of hard-ass. In context, I completely think I am not, but I am kind of a big mouth. We played last summer at this party in Chapel Hill. All the people I kind of hate, or all the people who annoy the fuck out of me were there. It was about to get shut down by the cops so I thought I would just try to be as obnoxious as possible. I was like, "Fuck you guys, you guys are assholes. Go back to Henry's." (Chapel Hill bar) When we finished I was thinking, "So everyone hates me now." All the people who I thought I was directing that to were like, "Wow, I've never really checked out your band. You guys were pretty cool." (laughs) W: It's weird coming back from tour where we would do that sort of thing every night, where Al would talk a lot. It was okay in the punk rock circuit. It's pretty much expected. But we play in Chapel Hill and all these people come up and say, "God, Al talks a lot!" A: In punk rock circles we aren't extreme at all. But here everyone says, "Woah, you explain all your songs and you were talking all this shit." People think we are a hardcore band or something like that. It's completely weird. People think we have some mission, like we are on a crusade or something. We are going to play at ABC-No Rio this weekend and we will be considered the whimpiest, crappiest Green Day-imitators with nothing to say. I guess it's all just context. **John McLeod/ 213 E Franklin St #9/ Chapel Hill, NC 27514**

With the release of their new CD "Ride" Road Vultures have been busy playing shows and rehearsing, and have had little time for interviews, but on Halloween night I caught up with Kevin and Richie at the Holiday Lounge in New York City. Interview by Ted Alan Sterns

ROAD
VULTURES

MRR: Tell me about the music scene in NYC. What's new?
KK: Well, the scene now is very scattered. Too many bands, too many clubs--and no real characters anymore like Cheetah (Cheetah Chrome, who now lives in Houston) and Johnny. I think now the scene's more about the mighty dollar and not about the music.
MRR: For example.
KK: For example, you had to be a good band to play at C.B.G.B.'s. Now all you have to do is bring in 20 people to see your band and you're playing a Friday night. Stockbrokers now play guitar! (laughter). But I realize the rent is more expensive than say Ocala, so if you have 8 bands on a show and each band brings in 20 people, the club makes money.
MRR: You mentioned Johnny and Cheetah. You know both of them.
KK: Yeah. We've known Cheetah for many years. He would come up and jam with us at C.B.G.B.'s and the Continental Divide. Cheetah played on our first album. Cheetah's a wild guy. We recorded the first album in Wilton, Conneticut, which is a dry town (no alcohol for sale), so we had to import the drugs and alcohol for everyone to get through the sessions. In fact the studio we used is right down the street from where Letterman lives. I was expecting to see Henry Bud Melman raking leaves in the nude. But anyways, Cheetah was amazing! He played on "Fire It Up," "Chatterbox," and "Rock 'N' Roll Bar." We never rehearsed with Cheetah, we would just play the track and Cheetah would just wail!
MRR: Tell me about your friendship with Johnny.
KK: My brother and I knew John from way back. In 1980 we opened for the Heartbreakers at the Peppermint Lounge. We also did shows with him at C.B.G.B.'s and Zappa's in Brooklyn. Alan and John were hangin' out a lot in '90. He would come up to our apartment on East 13th and just play guitar all night. He had a lot of friends but not really close friends. I remember once he played a show in front of like 500 kids. The next day he wanted me to go with him to a used record store to sell a New York Dolls video for $10. He never had any money, I wonder why? I still can't believe he's gone. In '91 I went to more funerals than in my life; John's, Jerry Nolan's, and Charlie Sox from the Waldos. John was going to play on "Fire It Up", but he left this world six months before we started recording. Alan and I were with him two weeks before he died, and we even talked to him on the phone the day before he left for New Orleans. He wanted us to come down and back him up for a few gigs. We couldn't believe it when we heard the news. But I guess he died where he always wanted to be...New Orleans. Can I say something here on a personal level?
MRR: Sure.
KK: John had problems, it's true... a lot of problems. But underneath it all John was a cool guy. He left behind a playing style and a lifestyle that influenced a lot of people (good or bad). John was always accessible, I always would see him hangin' out on the street or playing guitars at someone's apartment. He was at true original, they'll never be anyone like him again.
MRR: "Ride"!
KK: Yeah, the new CD. It's a really good collection of songs we wrote over the passed couple years. "Burn" (about the LA riots) and "More" (about River Pheonix) we wrote in LA. Alan and I lived in LA in '92 and played around Hollywood for about six months. Our neighbor was Nicky Garratt (New Red Archive Records). Funny guy, real "Tosspot". Nicky's the only guy I know who would rather have sex with Whoppie Goldberg than Cindy Crawford! (laughter).
MRR: What's the best thing about living in NYC?
KK: It's like seeing the whole world. You have every kind of human being walking around. Plus wonderful dogshit sculptures on the sidewalks. Maybe even human sculptures...! (laughter). Always something to see and do. I like talking to 65 year old Polish women in the park--and being able to walk everywhere. Plus the subway is really great.
MRR: What's the worst thing?
RM: People always want to be on the fuckin' guest list, even if it's $2 to get in!
MRR: You gotta a favorite band story you'd like to tell?
KK: We got a million! But one of the weirdest was the time we had a guy come up and play harmonica with us. He had half a nose!--the other half was bitten off when this guy was in a fight on Ryker's Island. Also we once got arrested for mooning a bus full of 12 year old army cadets on the highway. We didn't know there was a nun on board with a 2-way, she called the police! It was probably the first naked ass she ever saw! You know why they call them nuns, don't you? Cause they get none! (laughter).
MRR: How'd you hook up with Circumstantial Records?
KK: Larry G. who runs Circumstantial has been a friend of mine for about 10 years. We always would go see the Dead Boys or Thunders play, also we had the same pot dealer! So Larry always wanted to start his own record label, so when he did we hooked up, and it's been downhill ever since! (laughter).
MRR: Touring soon?
RM: I believe we'll be going to Germany in March, cause we've been selling lots of records over there.
MRR: Any last words?
KK: Yeah. Buy our records! They're really fucking great! Come see us when we play your town. And to other bands out there--Remember one thing, the people you meet on the way up are the people you'll meet on the way down. Peace, and don't drink any pee.
Circumstantial Records/ 408 W St Clair Ave #318/ Cleveland, OH 44113

Third Party

Hardcore Distribution

Picks for this month!

Abnegation- Extinguish the Sickness 7"	$3.50
Bar Code Annie zine #1 w/Fadeaway, Sun Still Burns, and cool writings	$1.50
Chain to Thread/Bleed split 7"	$3.50
Clear Perception #1w/Unbroken, Spawn, Refused and essays (U.K.)	$1.50
Cold War Comp. w/Everlast, Mean Season, Within a Lie, and None Left Standing	$3.50
Daltonic- Phantom Voices and Music 7"	$3.50
Drought- demo (formerly Fineline)	$3.00
Envy- You and Me demo (old-school!!)	$3.00
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Foreground/Shatter split 7"	$3.50
Frail- Idle Hands Hold Nothing 7"	$3.50
Holdstrong- Gaining Ground 7"	$3.50
Human Behavior- s/t 7"	$3.50
Immoral Majority- s/t 7"	$3.50
Introspect- s/t 7" (creative guitarwork)	$3.50
Line Drive- Lead On 7"	$3.50
No Joke- Tragedy of the Masses 7"	$3.50
None Left Standing- Laura 7"	$3.50
Onlook zine #2 w/Dive, Dirk Doghouse, and lots of commentary	$1.50
Only the Strong Comp. w/Integrity, Insight, Confront, etc. 7"/CD	$3.50/$6.50
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Redline- By My Side demo	$3.00
Ritual- s/t 7"	$3.50
Scab- Sixth and New York 7"	$3.50
Slip- Never Surrender 7"	$3.50
Shatterhead- Choking Motion 7"	$3.50
Slugfest- Buried Alive 7"	$3.50
Support- Realization/Pages demo (Snapcase members)	$3.00
Temperance- Searching For Silence cd	$9.00
Third Age- s/t cd (both 7"'s)	$9.00
Unbroken/Groundwork split 7"	$3.50
Vanilla- s/t 7"	$3.50
Warzone- Oldschoolnewschool	$8.00/$11.00

(all prices postpaid in the US, Can/Mex add $1, Europe- $2, World- $3 per item)
Please, list alternates or receive a credit slip.
Make all m.o.'s out to Nick Baran!!!

Third Party 21 Nancy Lane,
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New Policy: All correspondance must now include at least 1 stamp or IRC. This is so that I may afford to send a catalog out with every order and so that I may affordably send credit slips to everone who fails to list alternates. Thanks! -Nick

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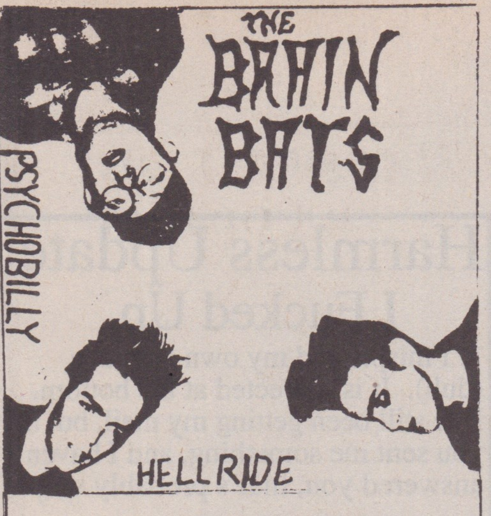

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ENDPOINT "After Taste" 11-song LP$8/CS$7/CD$10.Dog 024
SPLIT LIP "For the Love of the Wounded" LP$8/CD$10.Dog 020

UPCOMING RELEASES (February-March)

TRANSCEND "Metamorphosis" 8-song 10"/CD.Dog 027
THREADBARE "Feeling Older Faster" 5-song 12"/CD.Dog 028
FALLING FORWARD 2-song 7".Dog 029
ENDPOINT the final record... 5-song 10"/CD.Dog 030
and in April or May, the new **SPLIT LIP** album.

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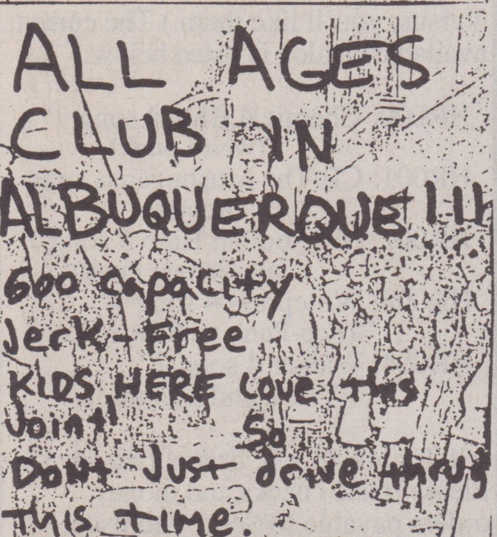

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International Hardcore/SXE Directory
All facts & news you can use, no bullshit.

ISSUE 6: Comes with a compilation of songs by CHANNEL, PROCESS, TENSION, LASH OUT, ABHINANDA, BACKLASH, APARTMENT 213, BROTHER'S KEEPER, and more. The 'zine includes write-ups on each of those bands, interviews with UNBROKEN, STARK-WEATHER, and others, plus columns by Dwid/Integrity and Adel/Feast of Hate & Fear, and page after page of reviews, news, and other useful information. Wow.
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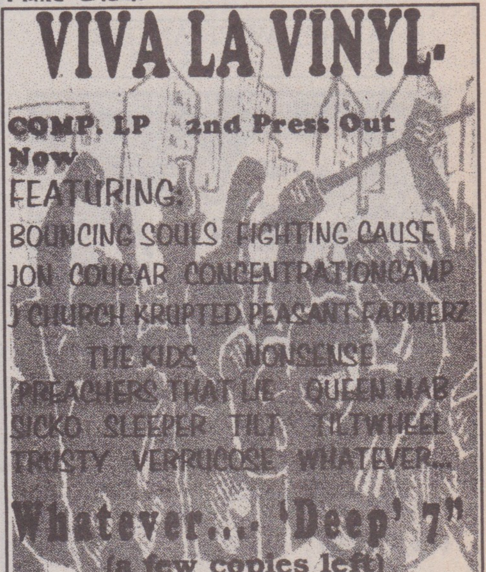

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Harmless Update:

I Fucked Up.

1. I misprinted my own zip code (duh). It is corrected at the bottom. I've still been getting my mail, but if you sent me something, and I haven't answered you, that's probably why.

2. The 4 song comp. mentioned in the last ad has been expanded to a full-length. The line-up is now: Winepress, Walker, Chemical Blue, Hubcap, The Mushuganas, My Foolish Halo, The Fighters, Kendokwan, and The Bollweevils. I'm hoping for late spring.

3. In edition to that, I have a new 7" ep by The Mushuganas coming very soon. (Snot-Punkasfuck. Don't worry. They still suck.) Also, a 2 song 45 by Kendokwan (If you like Versus, you'll like them.) The current available catalog is listed below:

HR000: Chemical Blue 4 song 7". (weird punk)
HR001: CB/The Mushuganas split (Repress)
HR002: My Foolish Halo 5 song 7" (Fast Garage Punk)
HR003: Winepress 4 song 7" (Pop-Punk with Buzz Cuts)
HR004: Walker 4 song 7" (Thick and Melodic)

All 7"s are $3ppd, or any two for $5. Please make checks and money orders payable to Scott Thomson.

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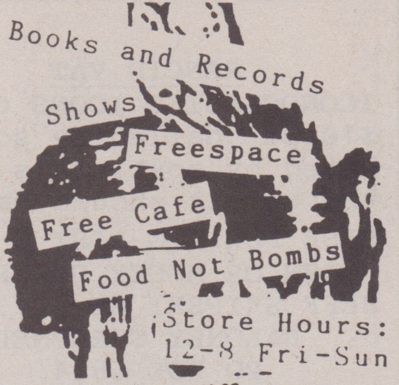

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	History of ...(1)	lp/cs/cd	$ 6.50/ 8.50
	Chicago	7"	$ 3
Crimpshrine	Duct Tape Soup	lp	$ 6.25
	Sleep, what's that?	7"	$ 3
	Quit Talking Claude	7"	$ 3
*Cringer	Compilation cd	cd	$ 8
	Time for a little...	7"	$ 3
	Live in Eurpoe	7"	$ 3
	Rain	7"	$ 3
Face to Face	No Authority	7"	$ 3
	Dont turn away	lp/cs/cd	$ 6.50/9.50
Fang	Landshark & Where the wild things are	cd	$10
*Fifteen	Swain's 1st bike ride	lp/cs/cd	$ 6.50/ 8.50
	Choice of a new generation	lp/cs/cd	$ 6.50/ 8.50
	Buzz	lp/cs/cd	$ 5/7
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*Fook	Max Likes Cake	7"	$ 2.50
Fyp	Incomlete Crap	cd	$ 7.50
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Ed Ruler [illegible]

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(*) marks "bands of the month", which are, basically, bands who you might not know of, but we strongly recommend

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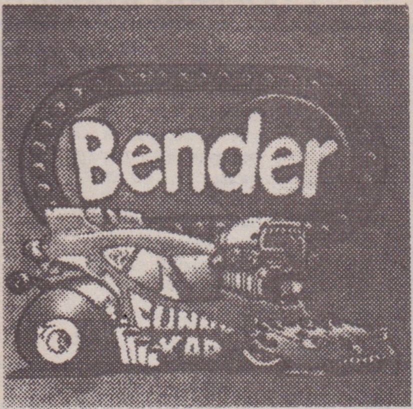
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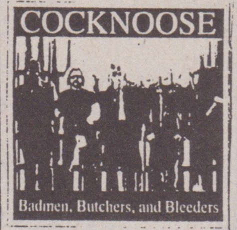
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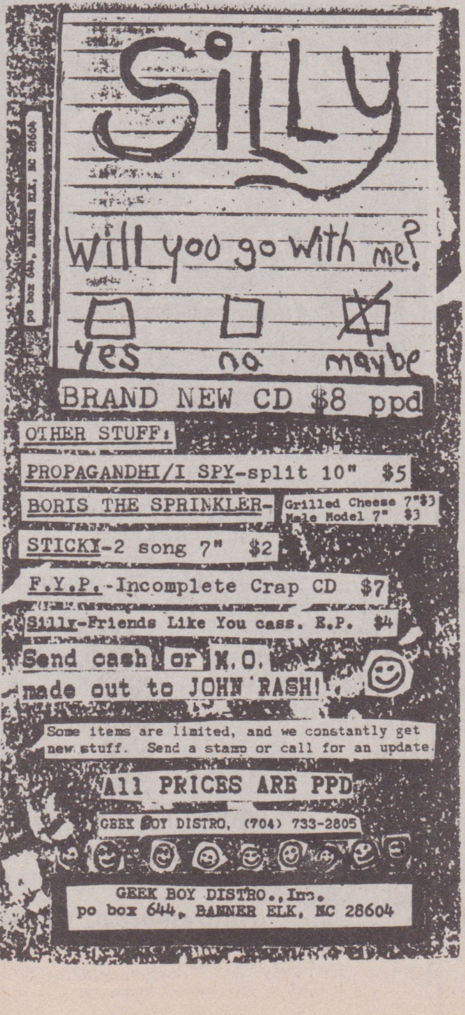
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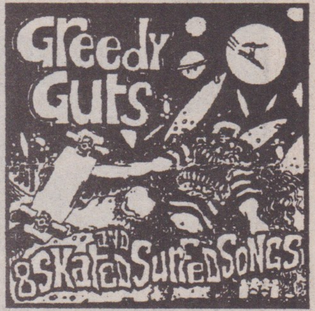
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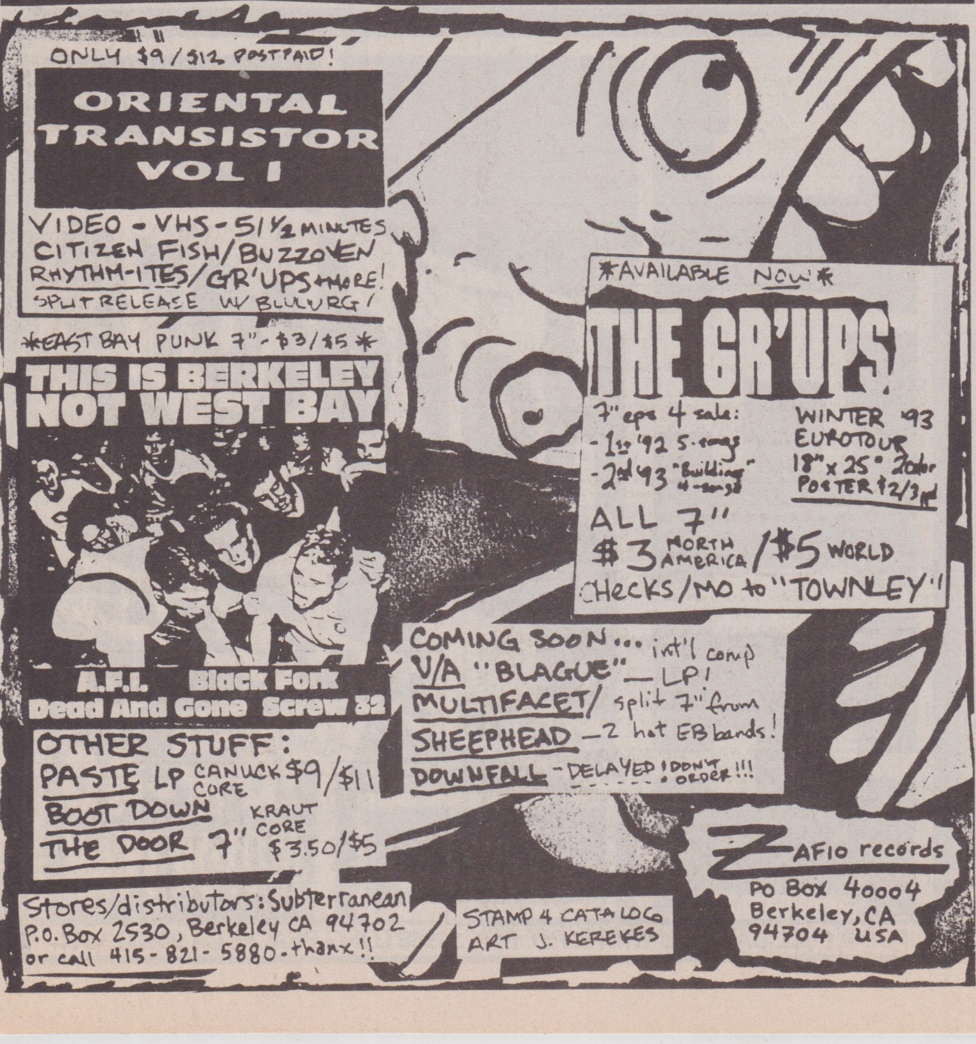

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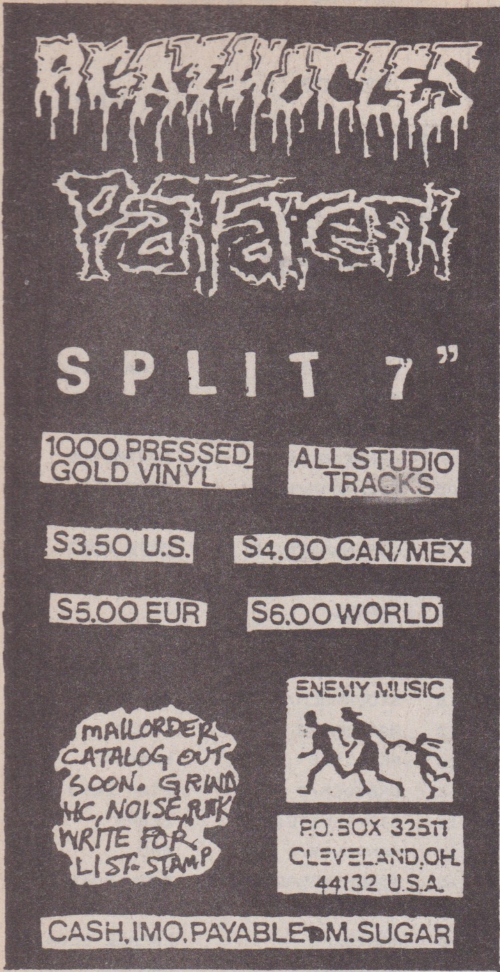

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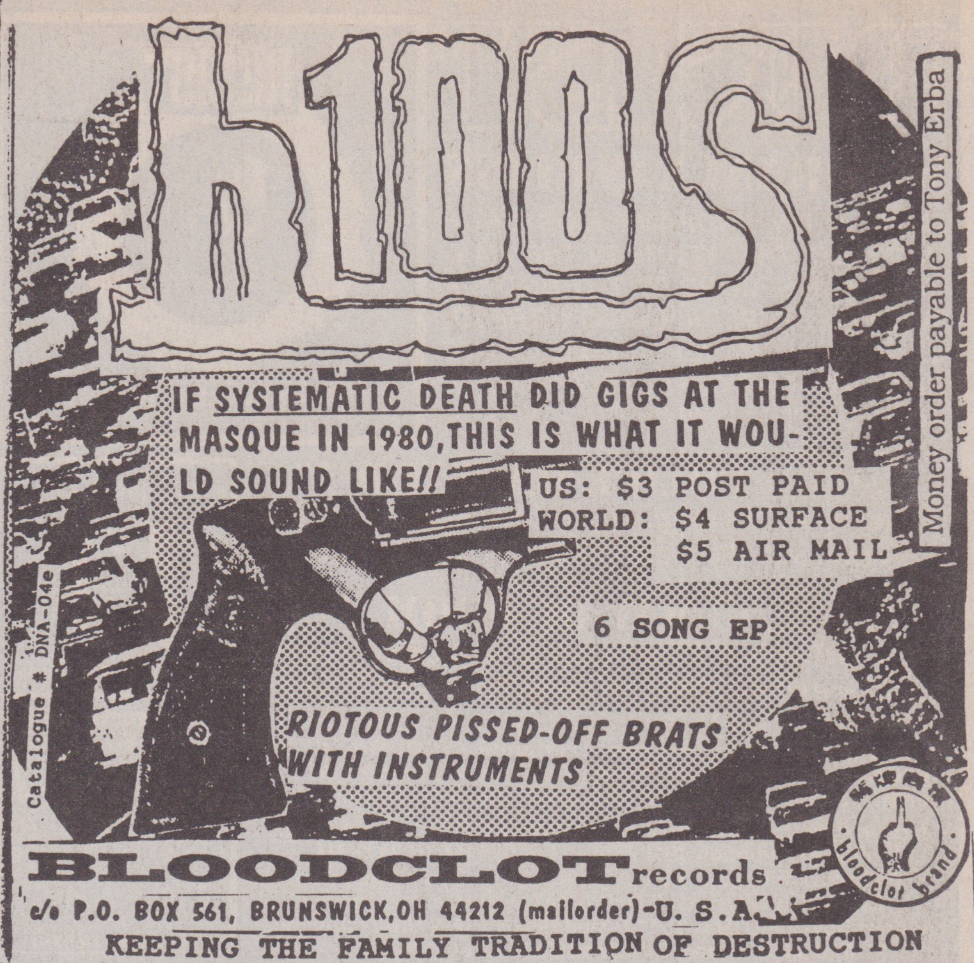

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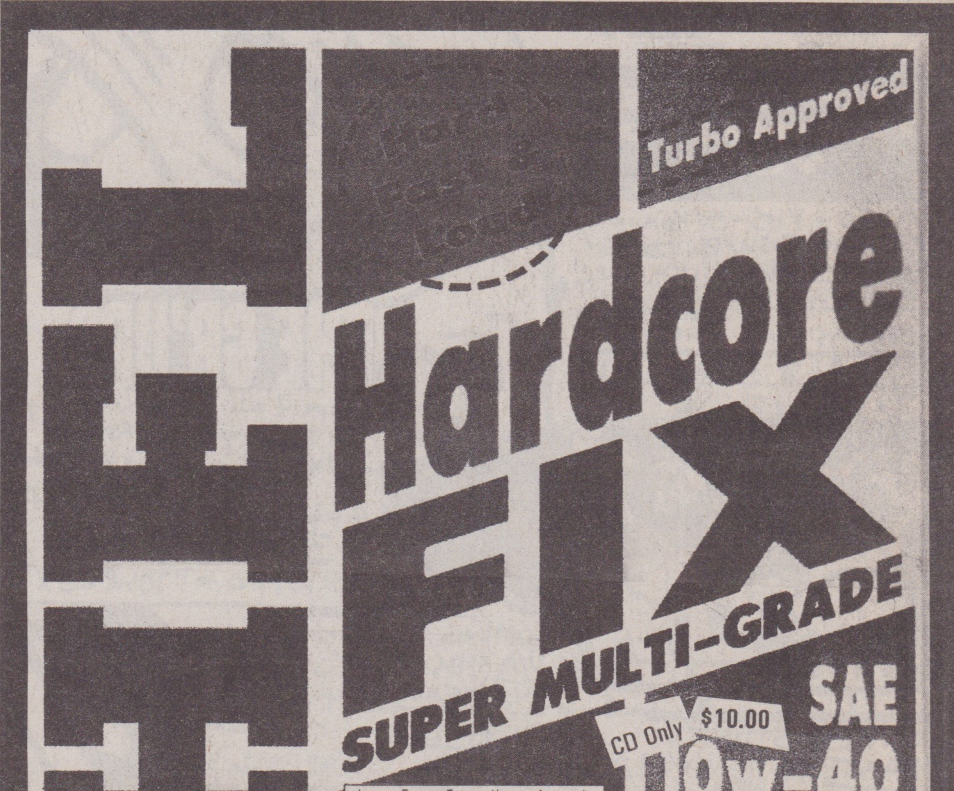

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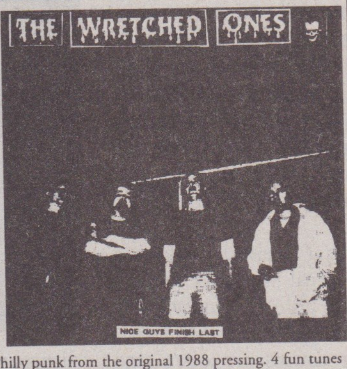

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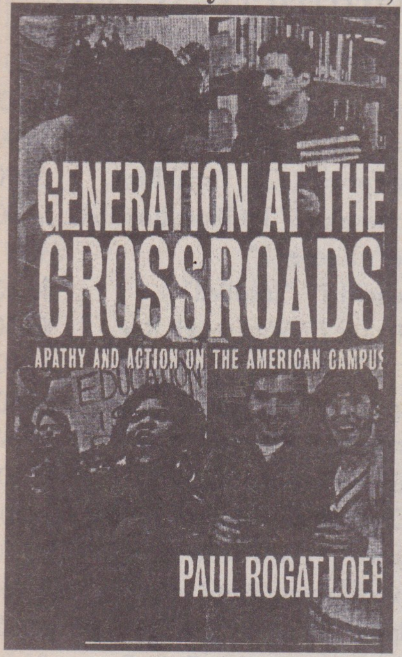
BOOK REVIEWS

Reviews by: Chris Hall, Joe Donohoe, Sarah Zimmerman


GENERATION AT THE CROSSROADS
APATHY AND ACTION ON THE AMERICAN CAMPUS
PAUL ROGAT LOEB

Generation at the Crossroads: Apathy and Action on the American Campus, **Paul Rogat Loeb, 458 pgs, $24.95 (Rutgers University Press, 109 Church Street, New Brunswick, NJ 08901)**

Between Henry Rollins, Bret Easton Ellis, Douglas Coupland, Richard Linklater and god knows how many more media-appointed "spokespeople," my generation should theoretically be one of the most well-represented groups to ever have been identified. It ain't. The label of "Generation X" has provided a useful launching platform for a bunch of overinflated egos to claim that their own personal griefs are symbolic of an entire generation, and not much else.

Paul Rogat Loeb's approach to the current generation of college students is refreshing and unique because, unlike most contemporary pundits, he doesn't try to tar the entire bunch with a single brush. Loeb's research for *Generation at the Crossroads* involved interviewing students on one hundred different campuses in thirty different states between 1987 and 1993, and the conclusions that he presents represent that depth of study. There is a huge variety of students portrayed here, ranging from those who are virulently hostile towards activism to those who are simple conformists to those who make political action a central part of their life.

Loeb is very clear that the apolitical students (whom he terms "the adapters") form the mainstream of modern college life, and it is in examining these students that *Generation at the Crossroads* achieves its greatest insights. Mainstream media analyses of contemporary student disinterest towards politics tend to be very simple and two-dimensional: the younger generation is simply dismissed as "pathologically selfish, greedy, apathetic and unconcerned with higher ideals," and that's the end of it. Loeb attempts to go farther than this simple caricature, digging into the reasons behind students' apathy. He provides a variety of reasons, including an increasing sense of financial insecurity, warped perceptions of past activist movements (spitting on soldiers, etc.), and a pervasive sense of the futility of trying to change the world for the better.

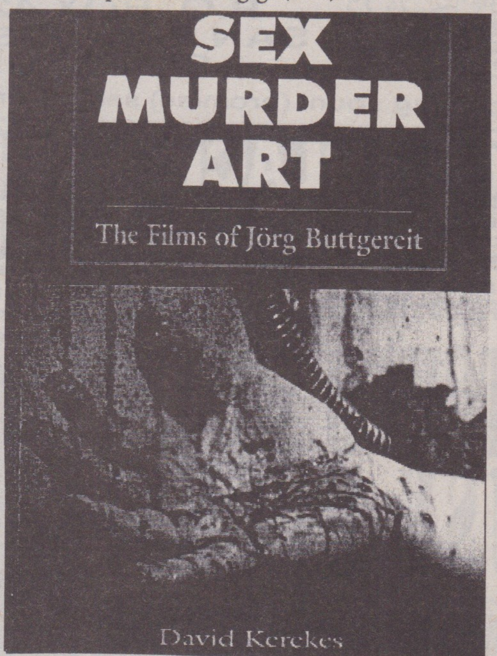
One of the obstacles to campus activism that Loeb identifies is a nearly impossible standard of proof that apolitical students require movements to measure up to; unless activists are able to "know every fact, reference every figure, ...debate Henry Kissinger on *Nightline*, yet remain humble and self-effacing" then their causes are dismissed without a second thought. This standard extends to ethics as well; unless activists act as perfect examples of consistent moral piety, they're labeled as hypocrites.

According to Loeb, this isn't so much a result of a distrust of liberal or progressive politics as distrust of politics in general. Most of the students he describes as "adapters" believe firmly in liberal ideals such as protection of the environment, support of small farms rather than corporate agribusiness, and sexual equality. The breakdown comes between the adapters' beliefs and what they see as being realistically within their grasp. In one of the early chapters, Loeb describes the case of a student named Dale who grew up on a small farm. Despite seeing the community that he grew up in destroyed by agricultural corporations, Dale decided to try for employment with Dow Chemical, hoping that he "could have an effect from within."

Although Loeb is clearly frustrated by the lack of political involvement of the current generation of college students, he lacks the condescending attitude that marks most analyses of "Generation X." Baby boomers have a tendency to exalt their own generation as a time when giants walked the earth. Everything— politics, music, sex, drugs—was wilder and better then; any attempt by today's students to assert an identity of their own is regarded with a disdainful sniff by the older generation who say simply, "*We* did it better!" Loeb, thankfully, avoids this arrogant pitfall and instead analyzes today's students in the context of today's world, rather than that of thirty years ago.

One invaluable aspect of *Generation at the Crossroads* for anyone with any interest in politics is Loeb's chapter dissecting the myth of "political correctness," which has been used with great effectiveness to stifle dissent both inside and outside academia. Loeb examines the history of the "anti-PC" movement and several key incidents which have been used by conservatives to portray academia as being infested with Orwellian radicals bent on silencing all dissenting views. In rebuttal, Loeb presents a credible, well-documented account of distorted facts, quotes ripped from their proper context and even outright lies by conservatives wanting to paint a picture of academic domination by "tenured radicals."

Given all the smug pontificating by artists, politicians and pundits about what "Generation X" is, what they think and what's "wrong" with them, a conscious attempt to study the attitudes and thoughts of the up-and-coming generation as though they were real people is a rare jewel. Keeping that in mind, Henry Whatsisname might want to give this book a quick read-through before he goes on his next spoken-word gig. (CH)



Sex, Murder, Art: The Films of Jörg Buttgereit, **David Kerekes, 172 pgs, $19.95 (Headpress/ Critical Vision, P.O. Box 160, Stockport, Chesire SK1 4ET, UK).**

Der Tod ist ein dandy - **Einsterzende Neubaten**. *Now ve must dance* - **Dieter**.

I picked this book out of the to be reviewed bin simply because of the name and nice, colorful packaging with readable text and b&w stills though I had my doubts as to the content. This is a detailing of the career of Jörg Buttgereit, the director of such controversial feature films as *Nekromantik 2* and *Der Todesking*, cinema in which murder, suicide and necrophilia and the problems which emerge for people who take up such pass times are the main themes. The book also chronicles the problems which emerge for directors who make movies about such matter in the censorious united Germany.

Buttgereit, who English writer David Kerekes says, is "the archetypal Berliner: too tall and blond", received a Super 8 camera for his first Holy Communion (another damaged Catholic). In the early eighties Buttgereit became a punk and hooked up with Manfred Jelinski, an old hippy who would later go on to finance Buttgereit's features via his film printing and developing business, and shot footage of hardcore bands at the infamous S.O.36 Club. "It took about two years to get the raw material ...because the bands were so boring." Also made at the time was a black & white Super 8 project called *Jesus-The Film* in which Buttgereit got friends of his to pick stories from the New

BOOK REVIEWS

Testament to film in any way they chose with three cartridges of film each after which Jörg would put the whole thing together. Buttgereit played Jesus himself in the crucifixion scene, wearing vampire teeth on the cross with a wooden stake through his heart.

Nekromantik (1987), co-written as all his films by Franz Rodenkirchen, was his first feature length film ("no budget" the makers called it with most of the film shot in Jelinski's backyard) and involves the exploits of Robert (Daktari Lorenz) and Betty (Beatrice M.) whose taste in kinky sex could be said to be a bit extreme. Robert works for Joe's Streetcleaning Agency which is a freelance business that cleans up messy highway accidents. Rob does a five finger discount trick and takes people's internal organs home to his girlfriend Betty to be pickled under the photos of serial killers and pornography that adorn their apartments' walls. Sometimes Betty will bathe in the blood. Eventually Rob brings home a whole rotting stiff with convincing gelatinous skin, one eye and a shriveled cock. Betty gets *really* hot and bothered and the three proceed to get into a *necro menage a trois* with Rob sucking the stiffs' eyeball out and Betty mounting a steel pipe shrouded in a condom placed in the dead man's groin. It's actually a pretty tasteful scene with arty cinematography and elegant if melancholy piano music composed for the film by those involved. Of course good things don't last. Rob gets fired, Betty leaves him and takes the body and Rob in his frustration kills her cat and a couple of people before knifing himself in the stomach and coming as he dies.

Der Todesking (1990) or "The Deathking" is an artier affair which features seven suicides over seven days inspired by The Deathking who makes people not want to live anymore, was the second of Buttgereit's films though it wasn't until *Nekromantik 2 (1991)* that problems really started. Condemned as something which "glorified violence and necrophilia", the print was seized by police in Munich initiating legal hassles over his work which have lasted to the present (Buttgereit has a day job as a projectionist/clerk in a Berlin art house movie theater, no big bank rolls coming in from the type of work he does). This is also where the book, which Kerekes structures chronologically, gets interesting as it delves into Germany and Great Britain's new and restrictive censorship laws and the nature of art and the responsibilities of those who make art to the society they live in. Buttgereit, who has become something of a cult figure in his country with no small thanks to his persecutors a la Jello Biafra, mentions that someone asked him to film his actual suicide but he refused. At the same time unlike people such as myself after too many cups of coffee or G&T's Buttgereit shows a sympathy and awareness towards those who would have problems towards his films, recognizing that their subject matter is not for everyone. Unlike the auteurs of the so called Cinema of Transgression Buttgereit seems to recognize that unless there were boundaries for his ideas to transgress then there wouldn't be anything transgressive about them. Extreme art or action needs conservative or reactionary restraint or else it will be meaningless. In his films there is discipline and restraint and even compassion and romance which recognizes that.

Nekromantik 2's most controversial scene comes towards the end when Monika (Monika M.), the heroine, while trying to fuck nice English Mark (Mark Reeder) just can't get it off so pins him down, cuts his head off and sticks dead Rob from *Necro 1's* head, which she had dug up earlier in the movie, on Mark's body for a much more enjoyable experience. Buttgereit explains that Monika M. was cast in the role because of her "warmth" as a character and that it was important for the audience to be on her side "even if she does these terrible things." While people in East Germany told the film makers "You are sick" Buttgereit comments "all in all, women do seem to like this film more then men."

Presently the author describes the length of secrecy and aliases that Buttgereit and co. has to employ to have films made without the hand of Hans Law coming down on him while *Nekromantik 2* and its predecessor are completely banned in Germany including merchandise (t-shirts are highly prized among Euro death metal outfits). His first three films are obtainable in the United States through Film Threat Video and the latest *Schramm* (1993) should be out soon. (JD)

DAN O'MAHONY
Three Legged. Race
SELECTED WRITINGS FROM 1988-1993

***Three Legged Race*, Dan O'Mahony, $5.00 ppd US (2411 Durant Ave. #7, Berkeley, CA 94704)**

I can honestly say that I wasn't sure what I was going to find when I opened this book, but I'm very glad I did. Most of us who have read this rag over the years will recognize the name from his many bands—Carry Nation, No For An Answer and 411—and as an ex-columnist. And I'm sure that most of us think we have him pegged. Think again. This book will shatter your illusions of O'Mahony.

Most columnists, past and present, can admit to self-absorption (myself included). In this book, Dan focuses on himself, or, more specifically, on his own demise by talking with candor and awareness of his own role in his downfall. The book opens with his mother's illness and goes downhill from there at breakneck speed. He approaches the characters in his life with a superficiality only experienced by those who have something to hide. While it isn't something he noticed while writing the book, he does make mention of his view of women in the preface. It appeared to me that he was interested in only the most shallow of things during this period of his life, and his depictions of people prove it. And, as the story goes, this outlook ultimately caught up with him.

For those of you who never finished an O'Mahony column, this book may tell you why. As with most people, what they choose to tell us is only one version of themselves. This will fill in the gaps that he previously left us with. And for those of you who wouldn't finish an O'Mahony column because you hated the way he wrote, you may yet change your mind. With more space to expand thoughts and words, his style is more flushed out, and the reader quickly gets a hang of his word choices, and bizarre verbose analogies. As one who often said "Huh?" after reading an O'Mahony sentence, I expected much of the same, but instead got a very entertaining and interesting read. This book comes highly recommended. (SZ)

MOVIE REVIEWS

Mad Prof. Mike's
Headbanger Movie Reviews

Hey, guys. This is Mad Prof. Mike with the Headbanger TOP 10 of 1994! Kind of late, I know. But if I were the kind of guy who could get his shit together, would I be appearing in this rag?

NUMBER 10 is the first 45 minutes of THE PUPPET MASTERS, which really felt like a scary Robert A. Heinlein story. The last 45 minutes sucked.

NINE is BRAINSCAN: the only teen Horror movie that teaches kids the important life lesson that they won't get girlfriends if all they do is jerk off watching horror movies all day.

EIGHT is Abel Ferrara's spooky, violent BODY SNATCHERS. Sure, it's been filmed twice before. But this flick was pretty cool in its own right.

MOVIE REVIEWS

SEVEN is Disney's testament to the divine authority of the Patriarchy, THE LION KING!! Remember, Ladies: THE MISTERHOOD IS POWERFUL!!!

SIX is TICKS, the best "giant bugs created by steroids" movie ever! I love giant bug movies.

FIVE is Peter Jackson's demonic muppet movie: MEET THE FEEBLES. You haven't lived until you've seen Jackson's mutant muppet DEER HUNTER parody.

The next four are basically tied for the top position. I ranked them pretty much arbitrarily, 'cause I couldn't make up my mind. Remember what I said about getting my shit together?

Our first best movie of the year is Kenneth Branagh alchemical blitzkrieg take on FRANKENSTEIN, which is just about the coolest version of Mary Shelly's monster since the glory days of James Whale.

Next is the Bolex Brother's demented fairy tale Puppetoon: THE SECRET ADVENTURES OF TOM THUMB—the closest thing to a fit of celluloid autism I can think of.

Our third best movie of the year is STAR TREK: GENERATIONS, a flick that brought out the most devoted feelings of Trek nerd-dom in me in years.

And our final best movie of the year is Tim Burton's homage to the master of bad cinema: ED WOOD. If Martin Landau doesn't win an Oscar for his role as Bela Lugosi, I will personally firebomb the awards ceremony.

Sure, there were a few other noteworthy releases in '94. But I didn't get around to seeing them. So fuck 'em.

* * *

Now it's time for the Headbanger glimpse into the maw of HELL!!!!

I can't really tell you how, but a friend, let's call him "Jimmy," recently got hold of a stack of educational films that used to be shown in schools. **TO LITTLE CHILDREN!!!!** I stopped by his house the other night, and he looked kind of pale. I was reminded of all those H.P. Lovecraft stories where some guy is all changed and deranged by dipping into *The Necronomicon.* I asked him what happened, and he threaded-up the short little movie, SNIFFY ESCAPES POISONING.

I barely escaped with my sanity.

SNIFFY ESCAPES POISONING is a twisted cartoon made in 1967 about a little boy, who along with his dog, Sniffy, learns about the dangers lurking in the family medicine cabinet. The little boy is drawn like a mutant homunculus: a cross between a 60s troll doll, one of those horrible Klien paintings of the kids with BIIIG heads and BIIIIIIIIIG eyes, and the killer baby from IT'S ALIVE. This gargoyle is our PROTAGONIST, KIDDIES!!

This nameless boy drags Sniffy The Dog into the bathroom, because Sniffy is sick and needs some **medicine**. The boy o-o-o-o-o-opens the medicine cabinet... and then THE PILLS, the Jolly, Happy **CANDY-COLORED** PILLS, start singing! and dancing! and telling the boy about how dangerous they are! THE PRETTY, PRETTY **SMILING** PILLS laugh, and make music and enchantingly tell the little boy that he should stay away from them! They enticingly do all kinds of wonderful things and tell the sweet, sweet, little changeling that pills are bad, that pills are scary, that you need Mom and Dad to take them.

THEY USED TO SHOW THIS TO CHILDREN! Can you imagine a cartoon made today about how dangerous GUNS are that had little happy revolvers and rifles holding hands and dancing like fairies around a May Pole?

SNIFFY ESCAPES POISONING wounded my inner child, my outer adult, and my sub-dermal adolescent in a big way. If you saw this movie as a kid in school, write me care of MRR and tell me about it. Maybe together, we can heal.

* * *

Speaking of the maw of Hell, **DAMN IF I** DON'T FEEL LIKE CROWING ABOUT THE NEW TALES FROM THE CRYPT MOVIE, "DEMON KNIGHT!" It's the most-est headbanging fun I've had in months!

What's so great about DEMON KNIGHT? What makes this movie tower above anything else that's out? Simple. You get what you pay for. DEMON KNIGHT has cool monsters, lots of special yuckko-effects, a cast of great character actors, and gratuitous nudity.

Sure, DEMON KNIGHT is a rip off of Dario Argento's DEMONS, and ALIENS, and NIGHT OF THE LIVING DEAD. And sure, characters go off stupidly by themselves just so they can get eaten. But who cares?

Billy Zane plays a satanic Garth Brooks-type cowboy who has a bunch of demons at his beck and call. He traps some folks in an old mission because he's after a talisman that's guarded by William Sadler, who's at his craggy-faced best here.

As for the supporting victims... err, I mean, cast, how can you not love a flick that has Dick Miller in it, who's made more horror movies than I've drawn breaths? And there's John Shuck, and Charles Fliecher, who does the voice of Roger Rabbit, and more "Oh, hey! I know that guy!" actors than the casting call for a toothpaste ad.

Director Ernest Dickerson, whose first movie was JUICE, totally kicks butt on this flick. Even his last flick, the so-so SURVIVING THE GAME, showed that he's going to make it really big.

On our Headbanger scale of 1-4, TALES FROM THE CRYPT: DEMON KNIGHT three and a half headbangs. Later.

VIDEOS

Reviews: Rob Coons

V/A- "Oriental Transistor Volume 1"

The majority of footage in this video comes from Europe. The highlights include BUZZOV-EN, THE GR'UPS and CITIZEN FISH. But don't let this mislead you. The other 80 percent of this video is useless filler. Unless bad new wave music, and techno rhythms set to pointless imagery is your cup of tea, don't bother. There was very little live footage. And the footage that was live, seemed to be lip-synced. The high point of the video was the commentator that had kiwi slices over his eyes. He reminded me of Max Headroom. The majority of bands on this video are unknown. Though there was a stand out track by a reggae band called the RYTHYM-ITES. I would have to say that the worse part of this video was an ad at the end saying there was a 2nd volume coming out. I am really sorry to here that. (RC)

(Zafio Records, PO Box 40004, Berkeley, CA 94704)

NOFX- "Ten Years Of Fuckin Up"

Well I should probably start this review off with a little honesty. I have never really been a big NOFX fan. Well kids, this video warmed my heart and brought a smile to my face. As the title states, it chronicles the first ten years of NOFX's existence. There are interviews, live footage, and various MTV styled videos. One of the standouts was Mike and El Jefe jamming with the swing band at Mike's wedding. There is live footage from Gilman Street all the way to Germany. The video for the song 'Shut Up Already' was hilarious. It was set to a cheesy new wave motif, keyboard and all. Other highlights include the infamous footage of a roadie being beat up by the crowd. And the interviewer who lost control, and the band took over making up their own questions. Overall, this video rocks. It is a great documentation of the band, and it is a bargain too. (RC)

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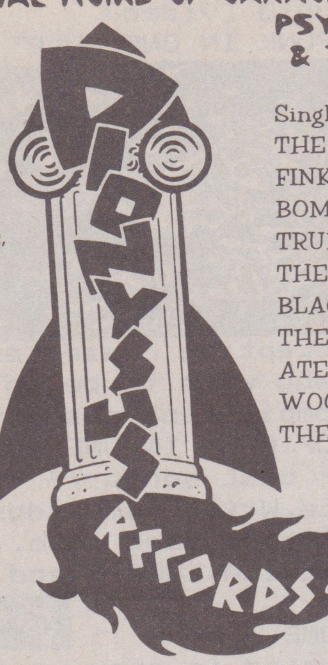
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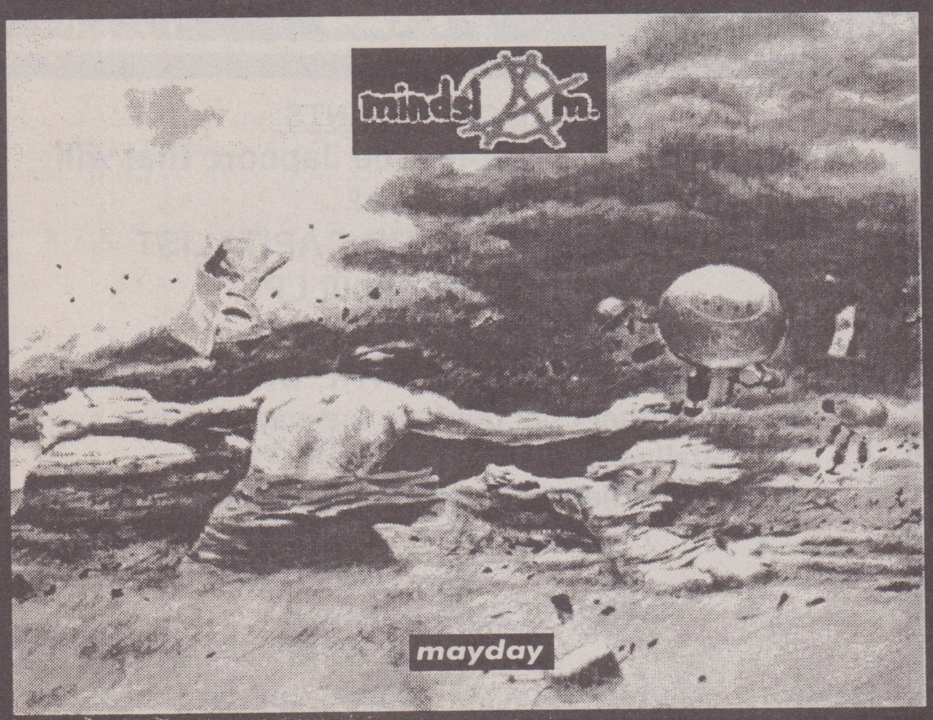
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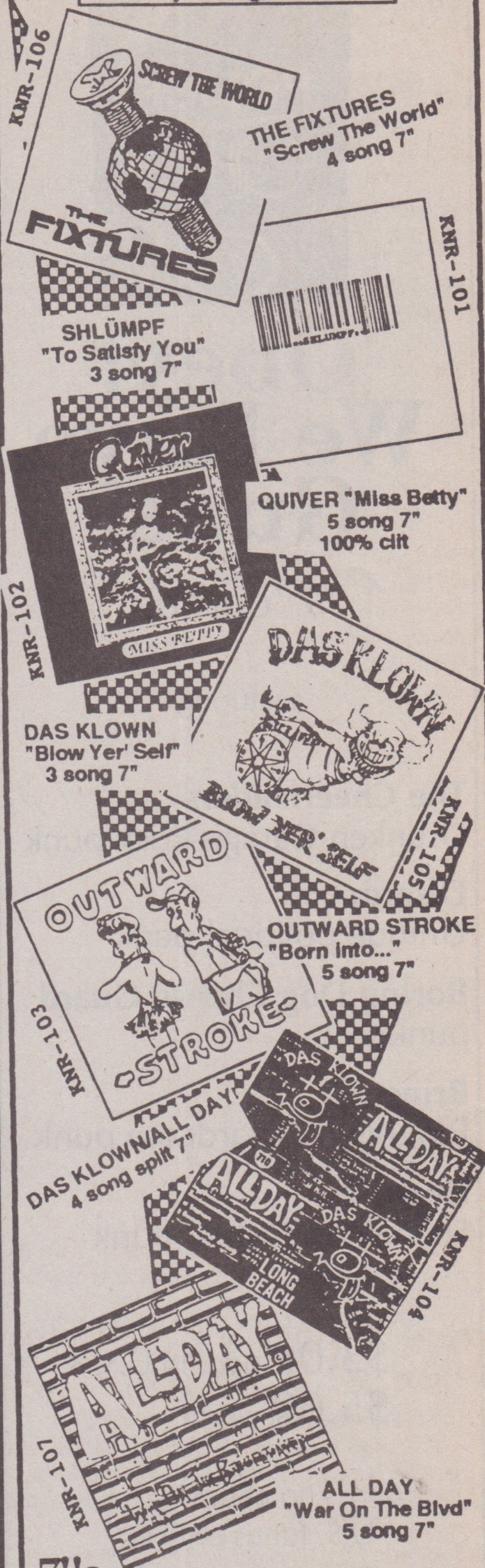
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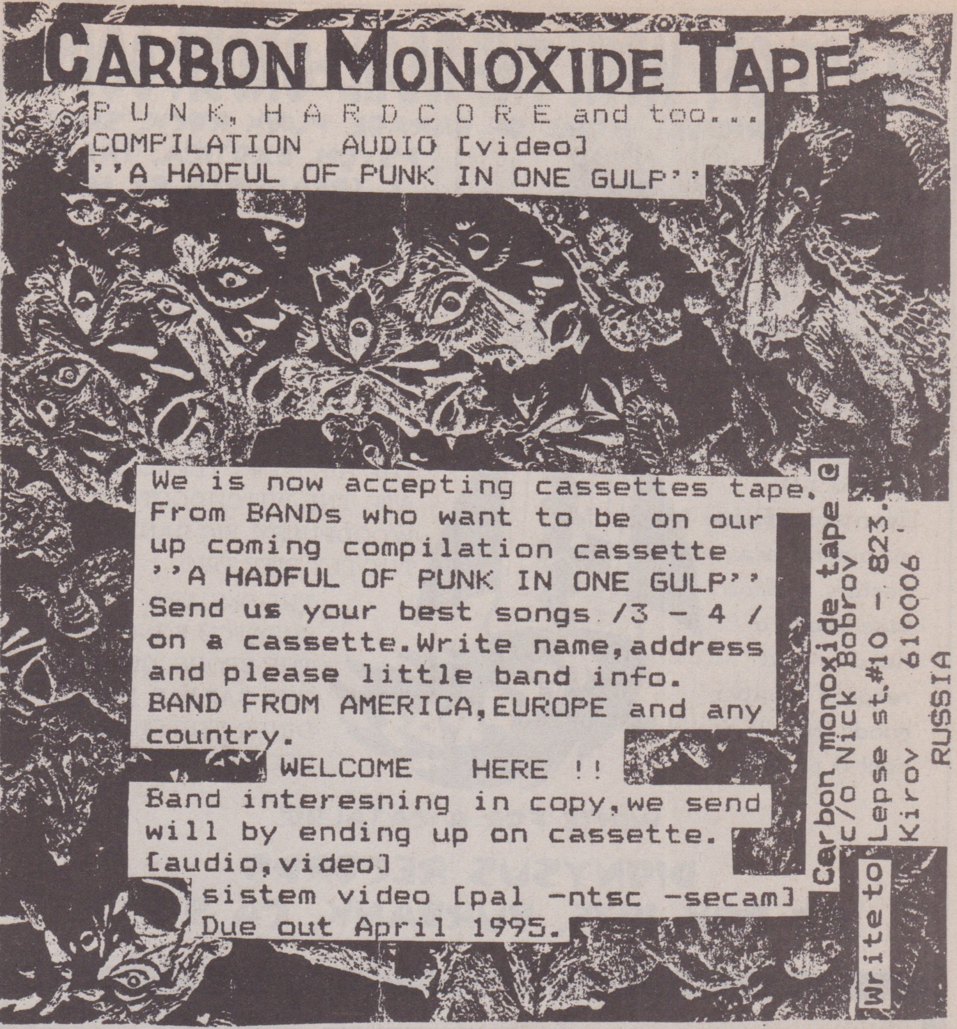

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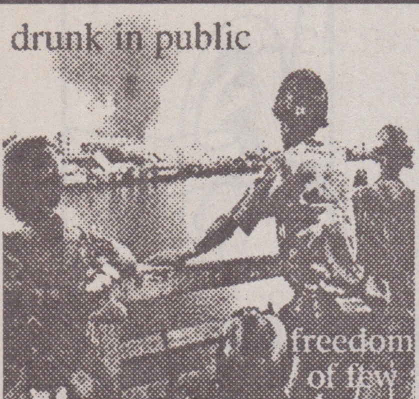

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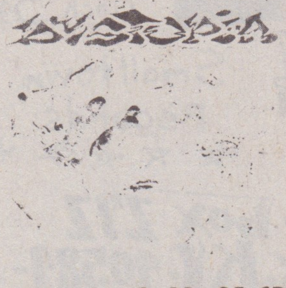

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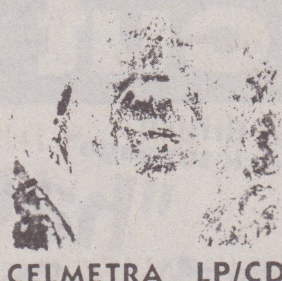

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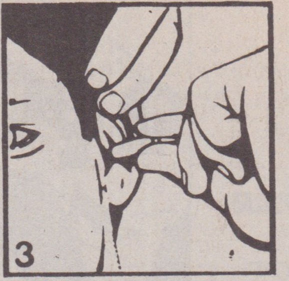

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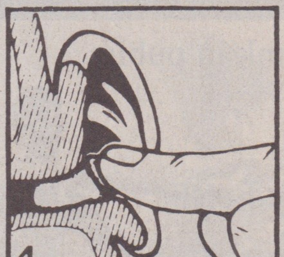

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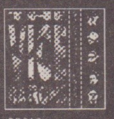
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RECORD REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. If possible, send 2 copies of vinyl records (1 for review, 1 for airplay). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (MA) Matt Average, (SB) Suzanne Bartchy, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (PC) Paul Curran, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (MH) Michelle Haunold, (JH) Jenn Hyman, (AI) Ayn Imperato, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (FR) Freud Reia, (JR) Jeff Random, (BR) Bruce Roehrs, (KS) Ken Sanderson, (SS) Steve Spinali, (SW) Shane White, (EY) Eric Yee, (TY) Tim Yohannan, (RY)

Gluttons for punishment that we are, we're going to attempt once again to review cassettes. Much against my own judgment, I've been persuaded that this is a necessary function of DIY and just because everybody burned out on doing such reviews in the past doesn't mean they will again. So this time, instead of including tape reviews in this section, we will have a tape review column each month, where Jason Beck will highlight the best of the crop we've received. BUT, we want the tapes sent directly to him instead of to MRR. His address is: PO Box 2584, Conroe, TX 77305. Please only send high quality tapes, official and complete package versions of cassette-only releases. Wish him luck!

ACTION FAMILY

ACTION FAMILY - "I Feel Fine/ Not Ready"

The ACTION FAMILY are a garage band that draw their influnces more from 70's hard rock rather than the usual generic 60's/surf bands. Both tracks here have that instant-hit quality, with pounding, repetitive riffs and loads of obnoxious attitude. Great single, but see them live if you're able. (JR)
(Star Fuck, 1043 E. Broadway #D, Long Beach, CA 90802)

AGATHOCLES/MAN IS THE BASTARD - split EP

It had to happen! The kings of split releases marvel- two-in-one on a single 7" platter! Belgium's kings of "mince-core" deliver two, and surprisingly only two, longer but just as punishing, U.S. east-coast style metal-hardcore tracks. Darker, noisier doses from the double bass-noise-headfuck that is M.I.T.B., one instrumental and a bombastic plodder with the added vocals of Andy from NO COMMENT whose style compliments the others perfectly. (KS)
(Theologian Records, 200 Pier Ave #2, Hermosa Beach, CA 90254)

AGAINST ALL AUTHORITY
ABOVE THE LAW

AGAINST ALL AUTHORITY - "Above The Law" EP

Excellent punk ska band in the OP IVY mode but, that's not to say they aren't cool and original. They are. Toe tapping ska punk with a trumpet and lots of singalong vocals. The lyrics are mostly about fucking over authority and how good punk rock can make you feel. Inspirational verse: "I was raised in a trailer/ Always told I was a failure/Never thought I'd get out of there/ Dad kicked me out when I shaved my hair". (MM)
(Farout Records, PO Box 14361, Ft. Lauderdale, FL 33302)

AGAINST ALL HOPE

AGAINST ALL HOPE - "Dry Wall" EP

Whoa!! This record is sooooo great I can't even think of where to begin... Powerful hardcore (not metal) with a solid wall of guitar and strong drumming that gets up in your face without being obnoxious. I can't really name any comparisons, but they do play a style reminiscent of bands like UNIFORM CHOICE, HALF OFF and FACE FIRST. Great stuff indeed. Lyrically, it's on a personal side dealing with growing older, frustration, etc. Live, these guys must be amazing. A record that shouldn't be missed. (MA)
(New Direction Records, PO Box 1413, Lockport, NY 14095)

ANTI-CIMEX - "Raped Ass" LP

This LP is all the material from two old EPs, "Raped Ass" and "Victims Of A Bomb Raid"; both of which came out a way long time ago and are two excellent examples of prime Swedish chaos. Early 80's style flailing hardcore with vehement anti-nuke sentiment, this is thee genuine article, and most definitely worth going out of your way to find or at least tape from a friend. Totally fucking excellent. (LD)
(Distortion, PO Box 129. 401 22 Gottenborg, SWEDEN)

AXEL SWEAT - "It's Alright" CD

Pretty uninteresting hardcore type stuff. Occasionally catchy. Mostly not. Ends with a completely moronic frat boy sing along. Avoid at all cost. (LH)
(Wolverine Records, Benrather Schlobafer 63, 40593 Dusseldorf, GERMANY)

BAD RELIGION - "Generator Demos" EP

A bootleg if there ever was one. With a badly done cover I hadn't high hopes for this. Being a BAD RELIGION fan, I actually found this to be pretty fuckin' cool. 2 popular tunes "Generator" and "Atomic Garden" are both well produced, but its charm is that it's not as slick as the final versions. It's interesting to have heard the slower version with a different arrangement, it has a realistic feel to it. A must for die-hard B.R. fans. (SB)
(bootleg, no address, no duh)

RECORD REVIEWS

BIG DRAG - "Gotta Let Me Go/I'm A Lonesome Fugitive"

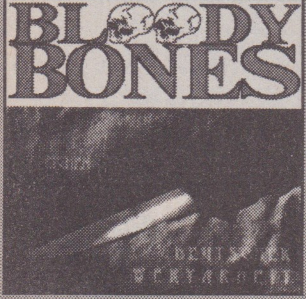
Pop rock on Unclean Records? It's true. Ok, the guitars are distorted, but the vocals are so melodic it threw me for a loop. Once I got over that, I could actually enjoy this. Now I like it a lot. (CK)

(Unclean Records, PO Box 49737, Austin, TX 78765)

BLAGGERS I.T.A. - "Thrill Her With A Gun" EP

Edgy rhythmic pop similar to NED'S ATOMIC DUSTBIN, the SOUP DRAGONS, or U2. Pulsing beat with weird bits and pieces of vocals and words popping out in the background. (MH)

(Damaged Goods, PO Box 671, London, E17 65NF, ENGLAND)



BLOODY BONES - "Im Zeichen Deutscher Wertarbeit" EP

Bonecrushing, thrashy hardcore from the Land of Bier (Germany, you sXe-ers). Mega punk, mega power from that side of the ocean. There weren't any lyrics I could decipher (Ich Nicht Sprechen Deutsch) but on the back cover there are photos of all the sweaty guys in the band with their shirts off, which transcends the language barrier. (AI)

(Knochen Records, Pflegerdorf 25, 14770 Brandenburg, Havel, GERMANY)

B.O.D. - "Resistiendo El Sufrimiento" CD

NYHC from way south of the border. Lotsa guitars played either slow and crunchy or fast and loud. Like SICK OF IT ALL or CRO-MAGS, only better. It doesn't break any new ground and there are too many songs that sound alike after awhile but it's fun and loud and nice to have. (NN)

(Mentes Abiertas, Casilla De Correo 5021, CP (1000) Buenos Aires, ARGENTINA)

THE
BOOZERS

THE BOOZERS - "Boosin' And Losin' Across Texas" EP

A decent recording by these characters from Texas. "Working In The System" has good advice to the young pups: "Open your eyes, there is no promised land." The singing is anguished and pissed. The guitars and drums provide a solid backbone, the music clips along and then accelerates to quite a frenzy. (BR)

(Hoot & Holler Records, 5546 Goodwin, Dallas, TX 75206)

BORIS THE SPRINKLER - "8 Testicled Pogo Machine" CD

Well, it's certainly time for the Rev. Norb Experience to front up with something more substantial than singles that are half covers! Twenty songs, almost all of which (what's up with "For Paul's Sake"? Ever heard the word 'filler' used in a review? Ugh.) are infectious melodic punk—a proper amount of speed and catchiness for this listener. Will truly be a shame if this remains a CD only release!! (TM)

(Bulge, PO Box 1173, Green Bay, WI 54305)

BOTTOM WORLD - CD

They're Japanese and wear spikes and mohawks but they play the most god-awful crap I've heard in a while. Five songs of spunky funkcore. Bouncy, peppy stuff with annoying tempo changes and whiny singing. Like the SWANKYS gone bad. Don't expect a quick response if you write to them in Kobe. (NN)

(Perish and Revival, Sun Sun Bld., 3-8-8 Sannomiya-Cho, Cyuok-Ku, Kobe, JAPAN)

BOUND - EP

Self described in their ad as being 'just hardcore', which is certainly accurate. Good in a nondescript sense - the standouts here are the second song on each side (No song titles listed) - whereas they're hardcore that's focused enough to convey some sense of direction. Ditch songs like the long one on side one and it'd be a powerhouse. Great vocals they're abrasive enough to be indecipherable. (TM)

(Stolnacke, 105 Cedar Hill Rd, Northboro MA 01532)

BRAINBOMBS - "Live Action At Rock All, Oslo" EP

This Swedish band's mucho distortion is mutated even further by live recording. Four caustic mid-tempo repetitive rock punkers with bombastic vocal dictates dealing out demented lines like "I am the death, I am the hell, I am the vomit" that just kind of fly by in the simplistic swirl of riffage, anger and noise. (KS)

(Big Ball Records, Box 2638, Solli, 0203 Oslo, NORWAY)

BRENTWOODS - "Fun In South City" LP

First, let me wish you luck in finding a copy of this - reportedly all 1,000 copies are already gone, elevating it to the status of legend. If you've heard any of their earlier singles, you'll know what to expect—trashy, 60's-influenced noise from the band that contains one or more members of the TRASHWOMEN and SUPERCHARGER. Act now while you still have a chance. (JR)

(Radio X, PO Box 63, South City, CA 94083)

LOS BRUJOS - "Ellas Siempre Estan Solas/Juegos De Imaginacion"

Decent pop punk from SPAIN (sung in Spanish). Power pop-ish vocals over two catchy tunes a la VACANT LOT/ RAMONES. (RL)

(No Tomorrow, Apdo. 1134, 12080 Castellon, SPAIN)

BUM - "Shake Town!" LP

Canadian punk may be the best kept secret in rock music these days. BUM's previous releases certainly put them among the elite of bands from up North. This time out it's an album recorded live in Madrid, Spain. High energy melodic pop-punk that would blow any other band off the stage. (MC)

(Impossible/Record Runner, S. Bernardo 5, 28013 Madrid, SPAIN)

CARDINAL WOOLSEY - "Hey Tell Me/Second Chance"

Catchy mid-eighties style power pop a la the ROMANTICS. The flip is more BIG STAR/TEENAGE FANCLUB melodic college rock with great hooks and harmonies. (MH)

(Puddle Records, 12 W 21st St. 10th floor, NewYork, NY 10010)

RECORD REVIEWS

WAKE UP AND SMELL
CAFFIENDS!

THE CAFFIENDS! - "Wake Up and Smell..." EP

This three-song 45 is dedicated to the mighty beverage so many of us depend on, coffee. CAFFIENDS have a great midtempo raw early So. Cal. punk sound and a FEAR-sounding vocalist. Love the full-color cover cartoonage and hilarious between-song recordings. (JH)

(PO Box 567841, Dallas, TX 75356-7841)

CEE BEE BEAUMONT - "Incendiary Sounds Of..." EP

Was quite excited about this, having loved the last CEE BEE single on Hangman's Daughter. This didn't quite measure up - all instrumentals, with 'Bronson Railjob' being the best of the bunch. Lo fi with enough gusto to convince Tim Yo it's 'Punk', but without the insane ramblings that made the first single so great. (TM)

(Big City, 43 Buckland Crescent, London NW3 5DJ, ENGLAND)

CHERUBS/SLUG - split EP

Two great bands that sound great together. Loads of screeching by vocalists and guitars as well as feedback and distortion. Put a smile on my face. (CK)

(Nolie, 2118 Guadalupe No. 216, Austin, TX 78705)

COLDSORE - "Animal Man" EP

The first thing that came to my mind when I heard this is that it sounds like a slowed down version of GRIMPLE. Then I thought, like "No way, dude look at the graphics" which look remarkably uncrusty. So, I asked another guy here and he said it sounded like they did live and drunk. For those unacquainted, it's harsh sounding fastside of midtempo punk with good, unpoppy hooks. It really does sound like slow GRIMPLE, I swear... (FR)

(I.B.B. Records, 3310 N.93 Ave. #248, Omaha, NE 68134)

COCKNOOSE - "Invader #1 Must Die/Badstreet U.S.A."

I surely do love these fat, ugly, dirt-head shitkickers. They remind me of a coupla my illiterate, alcoholic ex-boyfriends. Teenage debauchery, spinnin' brodies in a $50 Duster on a muddy field. The crowned princes of scumbag punk. Coolest thing is, they keep crankin' out rockin' stuff. They've sold their souls to the devil, and he keeps pumpin' their knads—I'm all for it! (RY)

(Jettison, PO Box 2873, Durham, NC 27715)

COWSLINGERS - "The Cowboy Way" EP

Cowboy two-steppin', country punks, gambling their life away. Drinkin', fuckin' and riding horses. Super one note leads, nothing beats this - not even a can of beans and bacon! (SM)

(Shake It, 6217 Springmeyer Dr., Cincinnati, OH 45248)

CRIPPLE BASTARDS
FRAMMENTI DI VITA

CRIPPLE BASTARDS - "Frammenti Di Vita" EP

Tribute record of a different stripe - paying homage to some of the pioneers of Italian hardcore. CRIPPLE BASTARDS are certainly one of the premier Italian bands today - so it's entirely appropriate that they'd give respect to those who lay the groundwork—WRETCHED, NEGAZIONE, NABAT, UNDERAGE, INDIGESTI, BLUE VOMIT, and IMPACT all get time here - the ace production makes this a killer release. (TM)

(Ecocentric Records, Drosselweg 6, D-65812 Bad Soden/Ts, GERMANY)

CROM/DESPISE YOU - split EP

If you buy just one record this month, make it this one. Totally in-your-face power violence from two up and coming bands. DESPISE YOU play the type of mile-a-minute hardcore that one would expect to find on a SLAP A HAM release. CROM dish up short, loud bursts of noise with an amazing amount of power. Like REGURGITATE meets MAN IS THE BASTARD. Awesome! (NN)

(Theologian, 200 Pier Ave. #2, Hermosa Beach, CA 90254)

D.I.
THREE CHORD WONDER

D.I./THREE CHORD WONDER - split EP

Another one of those "are they still around" bands, D.I. turn in a OK pop/emo number that's pretty listenable, but it's no "O.C. Life" or anything even close. I wonder if they're trying to ride that "pop-punk" wave, let's hope not. I wonder where they found THREE CHORD WONDER (who don't live up to their name), who play some pretty dreadful rock crap. A less than 50/50 proposition. (EY)

(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)

PISSED
AND
OUT OF

DEAD CENTRE - "Pissed And Out Of It" EP

Good politically charged punk rock in the SUBHUMANS or CRASS vein. The band rails about the police, the government, and unfair cannabis prosecutions. The message is clear cut, but I'd like to see more of the energies directed into musical rage. (BR)

(PO Box 566, Belson, NEW ZEALAND)

DEATH VALLEY - "Silent Night/Little Drummer Boy"

Instrumental versions of two songs normally associated with a Christian holiday. I recommend this to all Christian surfers. (MC)

(Double Naught, PO Box 131172, Houston, TX 77219)

RECORD REVIEWS

DENATURE - "Big Whoop" EP

Poppy punk along the same vein as J CHURCH but with better, more full sound. It's good, I swear. It's maybe good background music for a sunny day when you're trying to fold your laundry before your friend comes over to help you do the layout for your zine. (FR)

(Bleak Records, 810 Tuscarora Terr., Maitland, FL 32751)

DISORDER
PAIN
HEADACHE
DEPRESSION

DISORDER - "Pain Headache Depression" EP

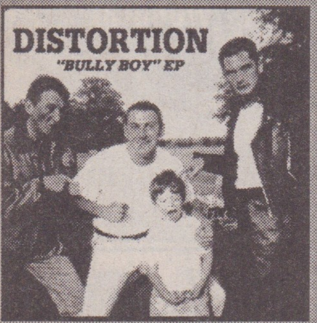
A Polish release from everyone's favorite English band from Norway!! Fuck nationality, as they themselves say! Six straight up, ultra-catchy and memorable old UK-style hardcore songs with an occasional grunting vocal nod to more grindy styles. Amazingly upbeat delivery with infectiously humorous lyrics, quite a surprise from these veterans! Recommended. (KS)

($3.00 ppd: to Trujaca Fala, PO Box 13, 81-806 Sopot 6, POLAND)

DISRUPT - "Unrest" LP

I haven't really listened to these guys in about 3 years, and it looks like I'm the one who was missing out. 20 songs of intense speedy and raw hardcore that barrels down on you from start to finish. Lyrically, they cover animal rights, the Holocaust and the threat of fascism, destruction of the forest, racism, and more, plus the dual vocals enhance the message of the ugly realities they're shouting about. The CD comes with 10 extra tracks culled from other releases. (MA)

(Relapse Records, PO Box 251, Millersville, PA 17551)



DISTORTION - "Bully Boy" EP

Another of the continuing quality releases from Helen Of Oi Records. This one has good sing-along ditties with thought-provoking lyrics. "How Long Can You Go" opines: "You talk empty words that don't mean a thing, your double standards have an empty ring, don't preach to me, we're in different worlds." DISTORTION goes on to observe how the schoolyard bully went on to become a murderer in "Bully Boy". First rate oi spoken here. (BR)

(Helen Of Oi, Flat 3-15 Spring Gardens, Ventnor, Isle-Of-Wight, PO38 1QX, ENGLAND)

DIVE INTO THE EXTREME - "Life!" EP

A 5-song effort of posi-moshy-core that's got hooks. Not too metally, but still on the slow side. (TY)

(Andrea Recchia, Via De' Ambris 14, 40133 Bologna, ITALY)

DOG POUND - "The Forward Look" CD

Decent melodic speedy punk reminiscent of ALL and other Cruz sounding bands. (LD)

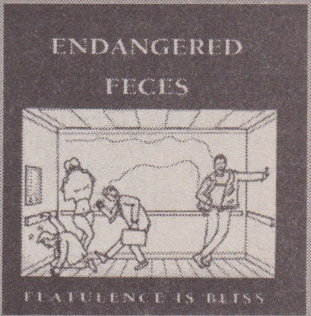
(Black Pumpkin, PO Box 676, Totowa, NJ 07512)

Electric
Frankenstein

ELECTRIC FRANKENSTEIN - "E.F. Theme/Fast & Furious?"

The second record by this very strong NJ punk rock outfit. The A side gets you in the mood to punk-out with "E.F. Theme," and on the flip they really kick butt with a NY DOLLS=flavored anthem. Rumor has it that one ex-member of A.O.D. resides here. That's neither here nor there. These motherfuckers are a full blast powerhouse experience. Locate this Mint-Tone record at your earliest convenience. (BR)

(PO Box 94, Cedar Grove, NJ 07009)



ENDANGERED FECES - "Flatulence Is Bliss" EP

There are some good things about this record. We are here blessed with 6 songs of mid eighties generic core, but that's OK. I don't suspect that they are trying to bowl us over with their innovative styles. In fact I quite suspect that this is some sort of inside joke I'm not privy to, being quite funny to the members of the band and only mildly amusing to me. That's just fine, all songs are listenable except "House Of The Rising Sun" which is a bad, bad piece that is like rubbing a cheese grader across one's face. Fun though, I guess. (FR)

(Doody Haus Records, 67-46 Springfield Bvld., Bayside, NY 11364)

EXTINCTION OF MANKIND - "Weakness" EP

These guys have always fallen just short of of being another DISCHARGE/DOOM clone but manage to save themselves through heavy metal. They're just technical enough to differentiate themselves without losing power or getting boring. Crushing old UK style hardcore. Not as good as their split with DOOM but check out the slick packaging! (NN)

(Skuld, Maybachstr. 7, 70839 Gerlingen, GERMANY)

FiFi & THE MACH III

FIFI & THE MACH III - "Number One/Far Away That's Wayward Way"

Unlike their previous release, these are both originals. From Japan, with a heavy RAMONES and DEAD BOYS influence. Side A is catchy, upbeat pop-punk/new wave. Side B is a little slower, still catchy. Both are good, neither are great. (KK)

(Screaming Apple Recs, Düstemichstr. 14, 50939 Köln, GERMANY)

FISCHER - "Seductive Tough Savage" EP

Cool 4 song EP full of high energy pop punk with snotty vocals. There's a definite SUPERCHUNK influence on this record in the song arrangements and vocals. Definitely worth checking out. (MM)

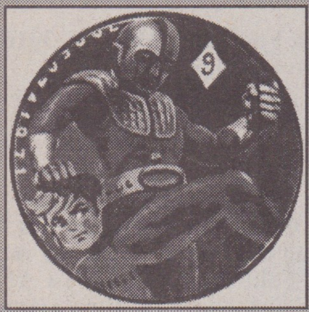
(Intercontinental Ballisticboy, 2922 Jackson St. #6, Omaha, NE 68105)

RECORD REVIEWS

FINAL CONFLICT - "Ashes to Ashes" CD

On the eve of their return, a CD re-issue of this L.A. bands's seminal debut LP from 1986, including tracks from their only other release, a 1985 demo tape. (The much sought after "In the Family" EP is by a different band entirely from Minneapolis). Blazing hardcore with UK peace punk influences, charged with metal leads and searingly sung (but not necessarily shouted) vocals. Their political lyrics and messages remain, despite all the Ronald Reagan soundbites, still timely and just as urgent, if not more so. (KS)

(Relapse Records, PO Box 251, Millersville, PA 17551)



FISHSTICKS - "Mr. T. Vs. Godzilla" EP

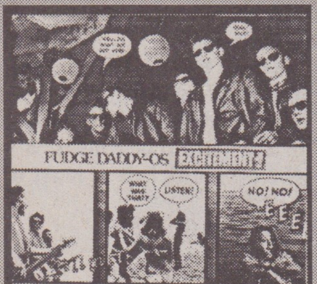
A one-sided, do-it-yourself picture disc packed with trashy, thrashy hardcore. Muffled vocals give this a somewhat garagey feel while the number of songs speaks for itself. Kinda like the MUMMIES meets the DWARVES with samples that made my dog sit up and take notice. Get it for the packaging, love it for the music. (NN)

(Theologian, 200 Pier Ave #2, Hermosa Beach, CA 90254)

FORTUNE AND MALTESE - "Wig Wam Club" EP

This is a fun, joke garage band, four songs, an EVERLY BROTHERS cover. The B side is way more interesting with "Action Man" and "Don't Mind If I Do," very STANDELLS to me, not bad. (EC)

(Happy Hour, 221 N. First St. Ann Arbor, MI 48104)


FUDGE DADDY-OS
EXCITEMENT!
LISTEN!
NO! NO!
limited edition 45

FUDGE DADDYO-S - "Excitement" EP

Snotty garage style punk rock with ex-members of SEIZURE. It's a little bit 60's and a little bit 1977 all mixed up in a blender with a vocalist who sounds a bit like Mark Arm. Didn't expect the introspective lyrics with music of this sort which was cool. (MM)

(Computer Crime Records, PO Box 1684, Norwalk, CT 06852-1684)

G.I.S.M. - "Nth Nightmare" CD

The sixth resurgence, legitimate or otherwise, of the tracks from this Japanese band's "Detestation" LP, coupled here with the entire slower, more metallish "Military Affairs Neurotic" (M.A.N.)" LP and the tracks off the "Outsider" and "Hardcore Unlawful Assembly" compilations. It's a near complete discography (omitting "The Punks" and "Great Punk Hits" comp appearances). No band on earth—past, present or probably future—could duplicate the oddball wail of GUERRILLA INCENDIARY SABOTAGE MUTININEER's melding of MOTORHEAD-style overdrive, raw distortion, IRON MAIDEN-style guitar wank and complete gravel-garbled monster vocals belting out a more than unique lyrical vision of the world. All the attention is well warranted. Purportedly of low cost, limited to 1,000. (KS)

(bootleg, no address)

GAROTOS PODRES- "Mordomia" EP

Brazilian punk sung in Portuguese. Old school British type punk. Pseudo Oi. Decent for this type of stuff, so lace your boots and sing a long. (RL)

($5 ppd: One By One Records, Bellevue, 56450 Theix, FRANCE)

GERM ATTACK - "Sick" CD

Catchy singalong pop punk from a German band that must own and love many East Bay/GREEN DAY records. The vocals are in English and they sing about mostly personal politics and emotional issues. Worth seeking out. (MM)

(Wolverine Records, Benrather SchloBufer 63, 40593 Düsseldorf, GERMANY)

GOD IS MY CO-PILOT - "An Appeal To Reason" EP

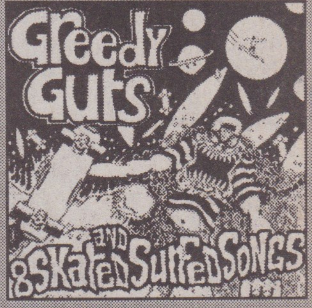
A new Italian release from GIMCP that to my ears, sounds better recorded, more percussion oriented and even more rambunctious than usual. You get one new song, a cute instrumental with car horns and toy piano, a cover of some German pop song, and a reworking of "Backstab" (which I think is better than the original), four songs that are humorous, assaulting, engaging all at the same time (how often does that happen). (HD)

(Runt, V.le Duse 16/a, 50137 Frenze, ITALY)

THE GRABBERS - "The Way I Am" CD

Fast, loud guitar rock and roll. They're from Huntington Beach and sound exactly like THE HUMPERS. Yet, I guess things could be worse 'cos this is a great record. Songs are catchy and melodic, but the guitar doesn't let up. Yay! (CK)

(Dr. Dream Records, 841 W Collins, Orange, CA 92667)



GREEDY GUTS - "8 Skated And Surfed Songs" EP

Indeed this eight tunes of French melody-core. Not much in the way of a lyric sheet, so I assume that this is as goofy as titles like "Old School Surfer" and "Road Pizzas" would lead me to believe. Quite decent in a speedier SCREECHING WEASEL sort of way. (LD)

(Panx, BP 5058-31033, Toulouse Cedex, FRANCE)

GROOVY GHOULIES - "Born In The Basement" CD

Cool RAMONES style licks blended with THE HUMPERS attitude and intensity. Hook laden 3 chord punk with no pretense. (MH)

(Green Door Recordings, PO Box 2847, Sacramento, CA 95812)

GROUP OF INDIVIDUALS - "Peace Off" CD

There's a bit of record collecting wisdom that states: If you're looking at an unknown album, and you notice that someone in the band plays keyboards, always put it back... Chicago's G.O.I. are back with a full length CD, and while this band's politics seem really noble I find their music to be generally lackluster. Primarily, it's old TSOL sounding punk, which at time slips into annoying soaring keyboard stuff. The exception being "World Civil War" a catchy B-side off an old single, and a song I've always had a weak spot for. (LD)

(Group of Individuals, PO Box 528200, Chicago, IL 60652)

RECORD REVIEWS

HEADWOUND - CD

Being the ego-maniac that I am, I wasn't paying much attention while listening to this until I heard my name repeatedly in one of the songs. Although there's no way the song could be about me, I enjoyed it anyway. So I discovered that HEADWOUND are an oi! hardcore band that like to sing about getting drunk and being stupid. To each his own. (CK)
(Headache Records, PO Box 204, Midland Park, NJ 07432)

HELL NO - "Superstar Chop" EP

HELL NO is one of those bands I'm always wanting to like. For instance, live they are great, but on vinyl it's a pretty uneventful listen. Dark, plodding instrumentation with agonizing vocals wrenching out, at times, vague lyrics, but on two songs it's clear what they're getting at; "The Robots Of Destroy" and "Workers' Comp." (which is brilliant!). I'm sure with repeated listenings this would grow on me, but a truly good record should only have to be played once to make that decision, eh? (MA)
(Wardance Records, 35-45 79th St. #2M, Jackson Heights, NY 11372)

HITMEN 3 - "Bubbling Under" CD

This is pretty fucking cool. Definitely a big surprise for me. After the first eight songs: "Wow this is really great upbeat pop punk. Great hooks and loads of catchy riffs." After 16 songs: "Uh, yeah they sure can keep it up. Still catchy." By song 27: "Okay, enough is enough. Nobody is good enough for 27 songs." (LH)
(NKVD Records, PO Box 60369, San Diego, CA 92166)

HUEVOS RANCHEROS/VICE BARONS - split EP

The HUEVOS are definitely one step above this instrumental/surf craze wave that's been going on for a while now. They do "Jezebel" and a RAMONES tune on this. The BARONS do one originals and "California Sun" spicing it up with some farfisa. (EC)
(Demolition Derby c/o Kris Verreth, Tervuursesteenweg 1H, 1820 Perk, BELGIUM)

HUMPTY DUMPTY - "What A Nerve You Have" LP

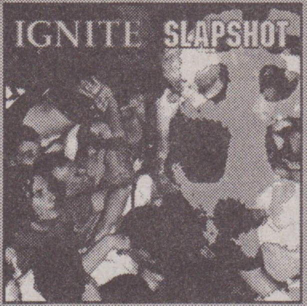
A couple of sayings pop into my head when I listen to this LP, like, "distortion till deafness", "noise not music" to name a few. HUMPTY DUMPTY sound very much like the bands that use those statements. Very thrashy noisy punk a la their obvious UK heros, DISORDER or CHAOS UK, ya know good and gravely thrash with a good and gravely vocalist in tbe vein of fellow Japanese punks G.I.S.M. (see "P.E.A.C.E" comp, ya wanker!). I was surprised to find out that this band is Japanese, because nothing but the band's address tells you this, with all graphics and song titles are in English. So much for cultural identity! (EY)
(Human Records, 27-13 Tatugaoka, Ohtu-shi, Shiga, JAPAN)

HYLKIO/URBAN RIOT - split EP

Line-up changes fail to slow Finland's HYLKIO—they've sped up! Overiddenly pissed and distorted thrashing with vehement caustic shrieks railing on drug fiends, record collector geeks, and modern angst. URBAN RIOT play 4 melodic punkers with thoughtful lyrics and strong choruses. Hit or miss with the use of the English language, it feels stilted and doesn't quite convey the emotion that would probably be carried if sung in Finnish. An otherwise solid debut. (KS)
(Merwi Records c/o Jonte Ekman, Rahkakatu 10 C 11, 15610 Lahti, FINLAND)

ICE NINE/GADJE - split EP

ICE NINE is not the late 70s northwest punk band, tho they do turn in a few raging moments of modern hardcore. GADJE is a bit more emo, not as dense in sound, but have decent power. (TY)
(PO Box 44290, Indianapolis, IN 40244)



IGNITE/SLAPSHOT - split 45

A tour 45, the IGNITE side is melodic *hard*core, while SLAPSHOT delivers one of their more punk-style tunes. Pretty decent. (TY)
(Lost & Found, Im Moore 8, 30167 Hannover, GERMANY)

INLAND
Emperors

THE INLAND EMPERORS - "Hey, Hey Blake Pirtle" EP

One of the best additions to the Bag of Hammers catalog in a while. Take some MIGHTY CAESERS's rawness (a comparison made not merely owing to the band's name) with more fucked-up playing and a nice wallop of pop sensibilities and *we've got a winner*! Even though for some reason they included one song, "Junkie's Lament," that's essentially some lame warmm-up jamming. But there's still two good 'un's, more than on most 7"s. (DD)
(Bag of Hammers, PO Box 928, Seattle, WA 98111)

ISOLATED - "Punk Rock Tribute" EP

Title about sums it up - tribute comp by this Boston band (featuring the resilient Al Quint), a benefit for AIDS Information Groups. Covers of the ADOLESCENTS, SUBHUMANS (UK) and MINOR THREAT. With a lineup like that, it'd be hard for a cover to measure up to the original, but at least it's for a good cause. (TM)
(Suburban Voice, PO Box 2746, Lynn MA 01903)

J CHURCH - "My Favorite Place" EP

A powerful new release from one of my faves. Fueled by the awesome drumming of former HICKOID Wade Driver, this rocking disc marks the return of J CHURCH to the regular review section. A full-on ragin' cover of DURAN DURAN's "Planet Earth" too. Sellouts "we won't sign" JAWBREAKER should only be this good on their major label debut. (RL)
(Honeybear, PO Box 460346, San Francisco, CA 94146)

JACKKNIFE - "I Won't Be Home For Christmas"

The band's Christmas card to their fans. I like the song O.K. and JACKKNIFE is cool, but like a Christmas card, read it once or twice, and then it sits in a box for a few years. Oh - the bands like a lo-fi, fuzzy, sloppy three piece, ...you know, an all-fun 1-2-3 thing. (RY)
(Star Fuck/Sympathy)

RECORD REVIEWS

JACKKNIFE - "Real Folk Blues" 10"

Shit, this record is unreviewable. I'm going around in circles trying to figure out new insulting words fer these reviews. I've run out. But this is definitely the '90's and this record embodies the musical rut that everybody is in, including myself. (SW)
(Sympathy)

JOHNNY BRAVO
SHE'S BEEN AROUND

JOHNNY BRAVO - "She's Been Around" EP

Extra catchy pop punk much like the UNDERTONES. Melodic 3 chord punk, sing-along GREEN DAYish tunes with really great guitar interludes. If I didn't know better I would say this was Jon PANSY DIVISION on vocals! The flip gives you two tougher SOCIAL DISTORTION "Mommy's Little Monster" style punk anthems. Great!(MH)
(Lo-Mag Music, 114 South Street, Hingham, MA 02043)

JOLTERGEIST - "Stand Off" EP

I feel an early-DESCENDENTS influence on this band. They're a cross between a very low-budget SoCal sound and an early Lookout Records release, like ISOCRACY. (KG)
(Vomitorium Productions, PO Box 457, Redondo Beach, CA 90277)

LARM - "Extreme Noise Terrorism"- E.P.

Thirteen-song live 1985 blasting from Holland's answer to D.R.I.. Thirty-second or less spastic thrash detonations that resonate louder and harder than their studio material, despite the middle-ground sound quality. The vocals that always marred their studio releases as flat and dull, scream here with intensity. Exceptional design and packaging, including lyrics. (KS)
(Kaal Records, Ravenhorst 26, 3833 WD Leusden, HOLLAND)

LEATHERFACE - "Live" LP

I am a LEATHERFACE devotee. I can't get enough of the thick guitar melodies and gruff melancholy lyrics they put out. With this LP (their final release?) you get some of their best songs performed live, pretty much like on their studio releases. Unfortunately you are also subjected to LEATHERFACE's bad taste of playing total cheeseball covers, like oldies by ELVIS and THE POLICE ("punk can mend your life or punk can break your heart"). You do get a WAT TYLER tune and the great "Eagle" by some old metal band. (JH)
(Rugger Bugger, PO Box 357, London SE19 1AD, UK)

THE MAKERS - "All Night Riot" LP

Unbelievably fucking kickin' 16 track long player of SEEDS/SHADOWS OF KNIGHT wailin' '60's garage filtered Punk (with a capital "P") rock out of Spokane, Washington. Wipe the snot on your sleeve, pissed off, loose shakedowns, this doubles to triples the speed and energy of their previous releases, pushing everything way the fuck over the top. Obnoxiousness intact, fists (or drum sets, tables, opening band members) still a flyin', THE MAKERS may have stomped any available "garage" crown into tiny pieces, as this is such a hammering it dictates about 100 immediate listenings. (KS)
(Estrus Records,PO Box 2125, Bellingham, WA 98227)

MASSKONTROLL

MASSKONTROLL/HEARTLINE - split EP

I think MASSKONTROLL are from the US, playing good solid punk with a sound that has an early/mid 80's hardcore intensity. HEARTLINE are from The Czech Republic and they play a faster, more strained punk. The vocals are shrill, the lyrics are intelligent. Standard HC with a fresh feel. (MA)
(1951 W Burnside #1654, Portland, OR 97209)

THE MCRACKINS - "What Came First?" CD

A comeback of sorts for Shredder. A great full length debut from these guys. Top notch pop punk in the SCREECHING WEASEL/GREEN DAY vein. Just enough variety and roughness to hold your attention all the way thru. From RAMONES-zee stuff to great power pop with edge. (RL)
(Shredder Records, 75 Plum Tree Lane #3, San Rafael, CA 94901)

MEAT SHITS/NECROPHILIACS - split EP

Like the world needs another MEAT SHITS record. Well here it is in its usual sucky format. Music is incredibly bland. Total grind fast as fuck. These guys won't give up. NECROPHILIACS have a live side. Both bands sound a lot like each other. This is the kind of generic trash you'll find on Slap-a-ham records!!! That Dodge guy has no taste at all. (SM)
(PO Box 577241, Modesto, CA 95357-7241)

Media Blitz!
HOLLYWOOD'S SIZZLING SECRETS EVERY WEEK
From Rodney King
WAS JOEY SEEING ANOTHER MAN? IS AMY FISHER?

MEDIA BLITZ - "Pelican Bay" EP

Well played and recorded powerful, heavy punk rock on this 4 song EP. While some of the guitar solos verge on metal territory I liked this record anyway. The topics covered include prisons, drug abuse & the media. Hope to hear more from this band. (MM)
(Aggressive Records, PO Box. 7321, Los Angeles, CA 90022)

METROPOLITAN RAGE WAREHOUSE - "Stick It To The Man!" CD

Hardcore/punk rock in the DOWN BY LAW vein. A bit of diversity here but a little lacking in tunefulness. (RL)
(Taz, 1102 Pleasant St. Box 866, Worcester, MA 01602)

MIDDLE CLASS - "Blueprint For Joy" CD

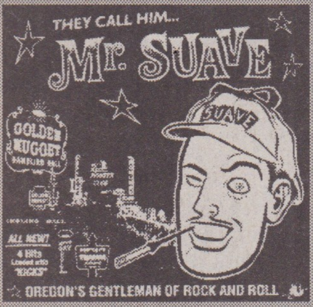
Well, certainly the biggest benefit of the digital age is releases like these—great recordings that might otherwise get lost into obscurity. The MIDDLE CLASS were one musical element who contributed to defining what would become 'hardcore'. This compiles both of their EP's with some demo/live tracks—the first single is still the standout - shorter, faster and certainly louder. While the live tracks strained my attention span, their studio stuff still rages fifteen years later. (TM)
(Velvetone, 3621 Eagle Rock Blvd. 2nd Floor, Los Angeles, CA 90065)

RECORD REVIEWS

MINDSLAM - "Mayday" CD

ELVIS COSTELLO sings GREEN DAY's best licks. If this sounds exhilarating you're sick or you love ELVIS COSTELLO. (MH)

(Missing Music, 236 Stanford S/C #325, Palo Alto, CA 94304-1412)



MR. SUAVE - "They Call Him Mr. Suave" EP

Although he's billed as Oregon's Gentleman of Rock and Roll, I can't help but think it's actually Billy Childish. Not only does he sound exactly like Mr. Childish, the caricature of Mr. Suave looks like him too. Oh well, maybe Mr. Suave is just a big fan. The songs are very funny and have great titles like "Spineless" and "You Can't Keep a Suave Man Down." All in all an enjoyable listening experience. (CK)

(Real Records, 13 Bell Hill, Petersfield, Hampshire, GU322EH, UK)

MONROE'S FUR - "Fire/Green Horn"

I'm probably not the best person to review this, since my general rule on current bands is (paraphrasing the award-winning poet What's-his-name Joost, not Goebbels or Bormann as frequently stated although they may have borrowed it) "When I hear a saxophone, that's when I reach for my revolver" (sure it was a Third Reich cultural award, but an award's an award, and that one immortal [so far] line has been good for more mileage than the anything in the oeuvres of most poetasters [please address all complaints to: The Playboy Advisor, Playboy Building, Chicago, IL 44445], and there's of sax a-plenty here. It reminds me of a lot of art-damaged early punk bands that I didn't personally care for, but with some extra guitar sludge thrown in. If you love X-RAY SPEX (and many people do) and you also love the MELVINS(and many people seem to think that they should) then you might like this too. (DD)

(Carving Knife, PO Box 829, Seattle, WA 98111-0829)

MORBID ORGANS MUTILATION
WAR

MORBID ORGANS MUTILATION - "War" EP

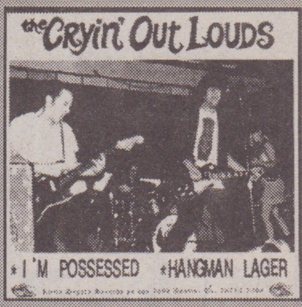
Awful fucking noise. Nothing musical here. I've had farts that sounded better. Sounds like something Chris Dodge would listen to while fishing. And he has no taste at all. (SM)

(Rodel Records, c/o Keule Sternkicker, Allmendeweg 89, 13509 Berlin, GERMANY)

THE MOUNT McKINLEYS - "For Safer Driving" EP

One surf instrumental and two very rockin' '60s punky numbers. Not being a person who enjoys every-damn-thing in this genre, and not being personally acquainted with anyone in this band, I can tell you that this, my friends, is a good record. (PC)

($4 ppd: Andrew Meissner, Ape City Records, 5650 Forbes Ave. #5, Pittsburgh, PA 15217)



MOTARDS/CRYIN' OUT LOUDS - split EP

I reviewed both these bands before on a comp, but for some reason they don't sound the same (maybe it's because it was the first time I heard em and it was only one song). I still think both bands rule, but now their sounds are bit harder to describe. I really liked the CRYIN' OUT LOUDS frantic, noisy attack, but the more melodic of the tunes, "Hangman Lager" is the definite winner in the pack. The MOTARDS also rock hard with their own brand of balls out punk/noise that rips. Killer tunes, man! (EY)

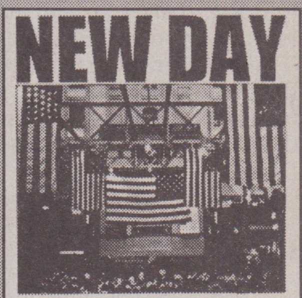
(Little Deputy Records, PO Box 7066, Austin, TX 78713-7066)

NY LOOSE
green
light
semaphore

N.Y. LOOSE - "Green Light Semaphore" EP

The A-side is bouncy edgy pop-punk with raw girl vocals reminiscent of early GO-GO'S while the flip " The Luckiest Girl" is a LIZ PHAIRish ballady rocker. Catchy with hooks and meaty guitar licks. (MH)

(Holy Plastic, PO Box 46, Huntington, NY 11743-0046)



NEW DAY - "Hallway" EP

Hey, this is quite a punk little 7". Punk in, say, a U.S. summer '83 sort of way: good feedback on the guitars, raw production, a carefree sloppy approach that works and reminds me of the old days when punk songs didn't have algebraic formulas behind their verve. (KG)

(Raw Products, 3149 Carrib Way, Lantana, FL 33462)

NIRVANA - "Saturday Night Live" 45

I never bought into the 'NIRVANA is punk' spiel. I saw them early on and thought they sounded like a second rate LED ZEPPELIN. Two lifeless tunes from a SNL appearance. Bootlegs suck and so do self-destructive, sympathy seeking rockstars. Now bring me the head of a newborn puppy. (RL)

(no address, c/o bootlegs suck)

NUMBER ONE
super yummy e.p.

NUMBER ONE - "Super Yummy" EP

Good mid-80s style HC. Musically it's not really that special, but their lyrics somehow mix the totally serious ("the truth is unavoidable"), with the totally absurd ("My feetaresuperyummy"). Try it. (KK)

(Charity Recs, 4808 Hahn Ave #24, Bakersfield, CA, 93309)

RECORD REVIEWS

OLOTILA/FC EKA WEKARA - split EP

F.C.E.W. plays a mixture of Finnish pop punk and a slowed down version of Finish thrash (and one CHRIS ISSAC-type ballad??), while OLOTILA stick with the thrash style, with some horns thrown in. Neither are particularly remarkable. Interesting, maybe. (KK)

(c/o Assent Recs, J. Piipponen, Majavatie 7 B 29, 00800 Helsinki, FINLAND)

ORGASMO - "All F'kd Up/A Cavalcade Of Thugs" LP

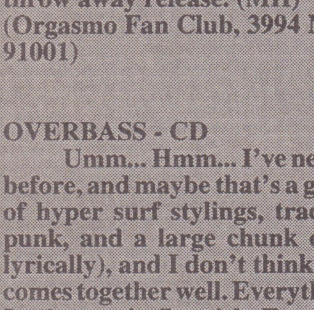
This is a collection of horribly done rap with dumb lyrics produced in a lo-fi manner to indicate (I guess) listening to a radio(?). Mixed through out are short punk bursts. The insert says these folks have no musical training which is pretty obvious by the pseudo artsy bent they've tried to take. Totally throw away release. (MH)

(Orgasmo Fan Club, 3994 N. Fair Oaks Ave., Altadena, CA 91001)

OVERBASS - CD

Umm... Hmm... I've never heard anything quite like this before, and maybe that's a good thing. The music is a melding of hyper surf stylings, traditional Latin music, a touch of punk, and a large chunk of SPINAL TAP (musically and lyrically), and I don't think it's intentional, that never really comes together well. Everything sounds loose and out of place. Lyrics are in Spanish, French and English. Songs are about cars, hockey, end of the world, etc. The lyrics to "Arabian Dreams" are questionable. I found myself laughing a lot during the duration of this disc. Nice one Mr. Mark. (MA)

(Overfriends, C.P. 253 Succ. E, Montreal, PQ, H2T 3A7, CANADA)



OXYMORON - "Beware, Poisonous!" EP

With lyrics like "Black cats, Black cats, Always getting in my vision, Black cats, Black cats, An evil omen—Black cats!", I was ready to open the proverbial can of whoop-ass on this German-wish-they-were-British oi band. But alas I found the music to be overwhelmingly... well... cool. Catchy singalong bits, good recording, sorta OP IV-ish even. Sounds like the better stuff from those old "Punk & Disorderly" comps. No, actually better than that. Great scratchy vocals and some of the lyrics are okay (even good considering they *are* a German oi band). No racism or sexism going on on this record apart from the label's hideous logo. It's probably not very p.c. to buy this but you can decide for yourself. (PC)

(Helen of Oi!, Flat 3, 15 Springs Garden, Ventnor, Isle of Wight, PO38 1QX, ENGLAND)

PACHINKO - "Who Shaved Pachinko" 5"

Crazy guys from the Midwest play crazy fuzzy noise with a JESUS LIZARD and NO MEANS NO hybrid sound. They even include crazy guy lyrics about an Easy Jesus and a jalepeño sized tumor. Crazy dude! (MA)

(Rhetoric Records, PO Box 82, Madison, WI 53701)

THE PANASONICS - "Introducing The Inscrutable" 10"

Considerably above average instrumentals cut with a healthy sense of humor. Lyrics enclosed, a la the Japanese reissue of that epitome of Western Civilization, BO DIDDLEY'S "Beach Party" (the complete lyrics of "Pan's Rock"; "Let's rock! Let's rock! Ah fantastically guitar player. Did you enjoy?"). Once again, Toe Rag Studios, like Tennessee Salciso, does not fail. (DD)

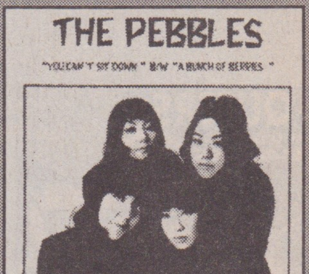
(No Hit Records, 1 Hazlewell Road, London, SW15 6LU, UK)

The PARKER BROTHERS

THE PARKER BROTHERS - "I Hate" EP

3-chord, fast, snotty punk. Silly, danceable stuff that will have even the crabbiest old fart pawing his way back into the crowd. Very silly. With songs like "Punk Rock Baby" and "Sausage", would you expect anything else? Oh, those weird and wacky youth of today... (AI)

(Beefy Records, 840 S. 6th St., La Grange, IL 60525)


THE PEBBLES
"YOU CAN'T SIT DOWN" B/W "A BUNCH OF BERRIES"

PEBBLES - "You Can't Sit Down/ A Bunch Of Berries"

All-girl Mersey/psych band from Japan settles into a real groove with the DOVELLS' cover on the A-side, but show less inspiration on the flipside's long instrumental. Primitive but lovable — like SHONEN KNIFE gone neo. (SS)

(Repent Records, 535 Stevenson St., San Francisco, CA 94103)

PIG PILE/BABY SILVERSKINS - split EP

Two lesser known UK bands making themselves known - Pig Pile have split time between great fast hardcore and slower crunch - great music, though I couldn't disagree more with some of the sermonic pacifist liner notes. BABY SILVERSKINS are entirely without a specific style - playing melodic hardcore at times, lapsing into a more quirky mid tempo style otherwise. Some impressive stuff - definitely bands worth watching! (TM)

(Refusenik, PO Box 2018, Hove, East Sussex BN3 3H5, ENGLAND)

POISON IDEA - "Record Bootleggers Are Potential Millionaires" LP

A fair-to-mediocre bootleg of a show in London 3/27/91. Some good songs were played, ie "Getting The Fear," "Motorhead," "Plastic Bomb," and "Taken By Surprise." But the sound is only average, making this a non-essential item. Buy the P.I. catalog from the artists involved instead. (BR)

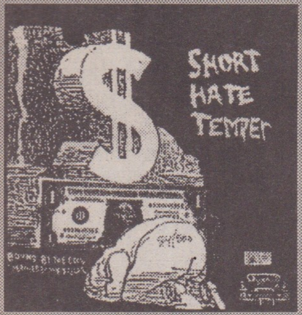
(no address)

POLIO - "Charlie Brown Wins Again" EP

Retarded! I can't make shit for sense out of this. From the Hitler/Charlie Brown (???) cartoon cover, to lyrics that say nothing about nothing, it stinks. Bad, bad shouted vocals over some extra dramatically played guitar scales. "POLIO, it doesn't get any more absurd", the insert reads. How right you are! Get it away from me! (RY)

(Pecadillo World Headquarters, 2803 Cherry Lane, Austin, TX 78703)

RECORD REVIEWS



POTATO JUSTICE/SHORT HATE TEMPER - split EP

The seven inch is the demo tape of the '90s and in a case like this, that's just fine. Two Texas bands blasting basement hardcore tunes. SHORT HATE TEMPER are '80s primal thrash with charging bass lines and crazed shrieking vocal choruses. POTATO JUSTICE mix CROSSED OUT style lurch and brevity with GANG GREEN-style 10-second manic thrash nose-dives for four song of straight ahead speed. Limited to 500. (KS)
($3.00 ppd: Yucky Bus Records, 8321 Loma Terrace, El Paso, TX 79907)

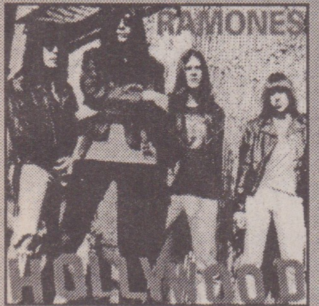
POTLATCH - "Gringo" CD

Punk/hardcore stuff from SWEDEN (sung in English) with a heavy ska influence. Good tight playing and good production. Somewhere inbetween THE MIGHTY MIGHTY BOSSTONES and NOFX, but not as good or original as those bands. (RL)
(Dolores Records, Drottninggatan 52. 41107, Goteborg, SWEDEN)

THE QUEERS
MY OLD MAN'S A FATSO
BOMB IRAN

THE QUEERS - "My Old Man's A Fatso" EP

I'm a big QUEERS fan, but this collection of mostly covers doesn't quite do it for me. I guess the highlight is a speeded up version of SCREECHING WEASEL's "Murder In The Brady House". The low point is a failed try at "MacArthur's Park". I just don't understand why someone would leave a cake out in the rain!? (MC)
($4 ppd: WoundUp, PO Box 3695, Kansas City, KS 66103)

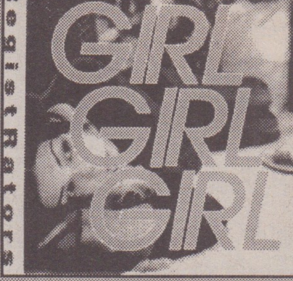


RAMONES - "Hollywood" EP

The RAMONES do their thing in front of an adoring audience at the Hollywood Palladium, some time in late '92. The four songs here are drawn off later LPs, and aren't up to the quality of their earlier hits. They still sound like the RAMONES, just slowed down from 45 rpm to 33. Good sound for a bootleg, taken from what I assume to be a radio broadcast. OK, but it won't change your life or anything. (JR)
(bootleg, no address)

REAR ADMIRAL - "Up Y'oars" 45

The A-side "New Messiah" is pretty good rock n roll kind of punk fare, it's the type of thing that'll stick in your head. The B side's "T.V. Screen" is pretty much slow filler in comparison. I would definitely have preferred something more rockin' to finish it off. (LD)
(Blackhole Records, 12W. Willow Grove Ave., Box 130, Philadelphia, PA 19118)



THE REGISTRATORS - "Girl Girl Girl" EP

God, I'm fucking jealous. This is what the RIP OFFS should sound like!!! Fast, hooky, loud Japanese punk rock!!! This single is utterly fantastic! Why is it that Fink produces other people's records fine but produces his own(TEENGENERATE) like shit? I hope that earthquake won't keep Japan out of commission fer too long because as far as I'm concern, Japan is the '90's mecca fer good rock n roll. (SW)
(Mangrove, 103/24-18 3 Chome, Kamishakujii, Nerimmaku, Tokyo, JAPAN)

RUSTLER/SWINDLE BITCH - split EP

Their name and graphics may be as tasteless as a homemade, vegan cookie, but SWINDLE BITCH really know how to rip it up. High-intensity Japancore with good, strong vocals like CROW or ASBESTOS. RUSTLER are thrashier with blurry vocals. They've been away for awhile but they still pack the power. However, I am upset that the band doesn't provide enormous mohawk pictures this time. (NN)
(Blurred Records, c/o Manube Isobe, 482-1 Naka, Kabara, Ihara, Shizuoka 421-32, JAPAN)

ST 37 - "The Gypsy's Curse/Crab Nebula"

Long songs with that jamming quality music. One song makes attempts at vocals and the other is just some answering machine messages. A little too arty for me. (CK)
(Prospective Records, PO Box 6425, Minneapolis, MN 55406)

SAD SOCIETY

SAD SOCIETY - "Nothing To Do/Nothing Ever Changes"

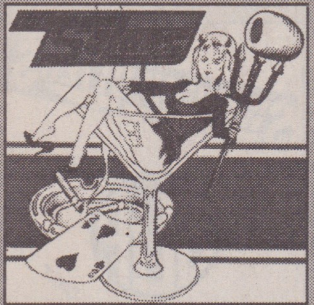
I don't know where this band is from, Scotland maybe, I dunno. Leathery style spike top punk rock, very well done and melodic with like two lead singers, one chick and one fellow. My peers will denounce me fer liking this but it's a breath of fresh air from the vast wasteland of '50's/'60's clone bands and the surf/blues rut. (SW)
(Helen Of Oi, 15 Spring Gardens, Ventnor, Isle Of Wight PO38 1QX, ENGLAND)

the Sally Strugglers

THE SALLY STRUGGLERS - EP

Neat screenprinted cover. Neat punk rock in a garagey style with a healthy dose of '90s pop-core influence. Neat catchy tunes. I'll take the punkier A-side over the SCREECHY WEASELier B-side, but you can pick your own favorite side when you get one for yourself. (PC)
($3 ppd: Smalltown Kids [But *never* make checks/MO's payable to the label's name you stupid punkers], PO Box 292, Lexington, KY 40584-0292)

RECORD REVIEWS



SATANS - EP

This darn record is slicker looking than two eels fuckin' in a bucket of snot! Done to death retro-hip packaging, (Coop-esque drawings, etc.) is still, to me, easy on the eyes; and especially if the record is good, which this is. Garagey stuff, lots of style, medium to fast tempo, 60's ilk rock 'n roll, but pretty punk too. I'm impressed! (RY)

(EV Records, PO Box 49984, Austin, TX 78765)

SENOR NO - CD

Ok, what can I say? BAD BRAINS meets THE EXPLOITED meets the 70's with a vocal style that can only be described as Cronos (of VENOM) melding with Lemmy while singing in Spanish! (MH)

(No Tomorrow, Apartado 1134, 12080 Castellon, SPAIN)

SINKHOLE - "Tumble Mat" EP

Much catchier than their last full-length that I reviewed (*Groping For Trout*), they've definitely improved. Fans of the heavier end of melodic pop-punk such as DESCENDENTS, SCREECHING WEASEL or MTX will thoroughly enjoy this EP which features 3 songs from their upcoming full-length on Dr.Strange Records *Space Freak,* including one cover of "Heartbreaker". A nice surprise (and I swear I'm not giving this a glowing review just because I work for DSR's distributor, honest!) (SB)

(Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701)

SIR BALD DIDDLEY AND HIS RIGHT HONORABLE BIG WIGS - "What's In Your Fridge?" LP

This is why I review stuff, to find the gems (...and the kids, of course...). DICK DALE meets THE PHANTOM SURFERS at their best - live. Fast as all hell and burnin' up the turntable. Enough of all the slow surf-style instros, this is the shit! Twangy live sound, suits, big hair, the whole 9 yards. Throw this slab on at yer next party! All I can say is when are they comin' to town? (SB)

(Alopelia Records, 35 Mill Lane, Benson Oxon, OX10 6SA, ENGLAND)

6L6 - "Superstar" CD

This is pure, unadulterated shit! Polished heavy metal reminiscent of ANTHRAX and PRONG, with a little bit of a hardcore touch here and there, but so the fuck what! The end result is pretentious metal crap primed for a video spot on Headbanger's Ball. Get a haircut. (MA)

(Summit Records, PO Box 995, Boston, MA 02123)

SLAPSHOT - "Unconsciousness" LP

While the slow-to-mid tempo rock style songs outnumber the faster punk songs, there are a couple of good tracks here. But overall, the only interesting aspect of this release is Choke (now officially Jack Kelly) doing his best to sound like Gary Floyd, and that interest doesn't last for long. (TY)

(We Bite, PO Box 10172, Chicago, IL 60610-0172)

SLUDGE - "Coquitlan" CD

Medium-paced punk/hardcore that could stand a heavier production. I have a hard time getting past the vocalist. He sounds a little like the BAD RELIGION guy but he can't sing and he certainly can't yell. It's really distracting and ruins the disc. (NN)

(Wall Of Shame, 2827 Clark Dr., Vancouver, BC, V5N 3H7, CANADA)

SOTTO PRESSIONE
E' IL MOMENTO

SOTTO PRESSIONE - "E' Il Momento" EP

Italy must be like Japan in one respect - there's something in the water that causes hardcore bands to rage with sincerity and speed. May the disease of Emo never pollute their respective water supplies. Four song EP without a dull moment - like any of their more famous countrymen - these guys slow down only enough to shift gears - it's fast, it's furious, it's in Italian. Cool shit. (TM)

(Mele Marce, Giorgino Senesi, Via. A Carrante, 7-70124 Bari, ITALY)

SPAZZ
C.F.D.L
SPLIT EP

SPAZZ/CDFL - split EP

The Bay Ares goofy grind meisters have put out another five songs of—in this case—terribly silly blender core. Songs about Sasquatch heinies, Eric Wood and popsicles. Tee hee, oh my. Japan's CRAZY FUCKED UP DAILY LIFE (CDFL) fill out the flip very nicely with simple straight ahead thrash, like when that word actually used to mean something. Songs about racism, and vegetarianism, plus the darling "Song For Crusty"; "We're punx, not crusty". Yet another thigh slapper from those folks at Slap A Ham. (LD)

(Slap A Ham, PO Box 402843, San Francisco, CA 94142-0843)

the
throw it away

SPENT IDOLS - "Throw it Away/ Creeps"

Excellent old school style punk rock. A little '77 punk and a lot of early SoCal punk/HC. Catchy, simple, straightforward and snotty, with real guitars. An absolute must for fans of this kind of music. (KK)

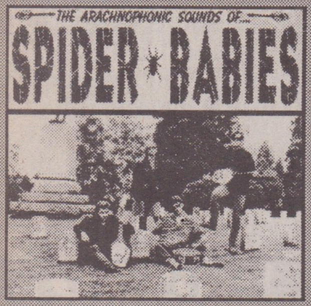
(Pogo Stick Records, PO Box 354, Midland Park, NJ 07432)

SQUARES - "Ain't Lovin You Baby/I Can't Deceive You"

BILLY CHILDISH inspired raw R&B styled garage (is he in this band, I don't know). Reminds me more of the Merseybeat influenced MILKSHAKES than the newer stuff. Certainly has a very authentic old ambience as well as bucketloads of guts and heart. (HD)

(Hangman's Daughter, PO Box 671, London E17 6NF, UK)

RECORD REVIEWS



SPIDER BABIES - "Stop Messing Around With My Head" EP

This punk rock band from Oregon has their strongest record yet with this Screaming Apple release. Kevin Sharpen's guitar creates a powerful signature sound for these punks. The vocals are plenty raw and right over-the-top. This reminds one of a LYRE's sound with a fucked up fuzzed out manic edge to it. Very good. (BR)

(Screaming Apple Records, Duustemich Str 14, 50939 Köln, GERMANY)

STICKS AND STONES - "The Optimist Club" LP

Ah, what can you say about STICKS AND STONES that hasn't already been said so many times before. There's always the potential... for the most part, good pop punk meets '77 styles melodic punk. Hits and misses, but mostly pretty good. But the vocals are pretty darn cheesy. Over-enunciated-core. Sorta like if the HUMAN LEAGUE went punk. (LH)

(Tinnitus Records, Regensburger Str. 410, 90480 Nurnberg, GERMANY)

STRAP ON KOUFAX - "Get Lost" EP

Noisy and somewhat bizarre-like these guys can't decide whether they want to follow their punk roots or their psychedelic whims. Makes for an odd combination, as if you start a song in the '60s and quickly end up in the '90s or vice versa. Maybe this is what demo tapes of THE WHO would sound like if they were a new band today. I'm not sure whether this works... (KG)

(Plumber's Fire Records, PO Box 20, Canoga Park, CA 91305)

STUNTMEN - "What We Deserve" EP

Maybe its the way this was recorded but it has this totally laid-back '70s feel, even in the lyrics (emo-ish). Best labeled punkish '70s rock perhaps? Although its not really my thing (not catchy enough, too hippyish) its not bad. Heck, I'm being too wimpy, this pretty much blows. (SB)

(Stunt-Recs c/o Andrew Martini, 2 Caryl Ln., Philadelphia, PA 19118)

SURFIN'
BEACH BOUN

SURFING LUNGS - "Beach Bound/Camaro Custom"

This band is way too pop lite for me, your basic 60's garage with very (too much!) cute vocals. On the B side they're more DICKIES oriented and that makes it more enjoyable. (EC)

(No Tomorrow, Apdo 1134, 12080 Castellon, SPAIN)

SWINGIN' UTTERS
SLIP
SPLIT 7" EP

SWINGIN' UTTERS/SLIP - split EP

A South Bay extravaganza. The UTTERS never sounded so STIFF LITTLE FINGERS-like, turning in catchy Irish-type '77 punk rock on both their tracks. SLIP are cut from the same wool, though they are both less influenced by any one band and also have a tad bit more early 80s hardcore in them. Good record. (TY)

(Lithuanian Snake Dance, 1595 Lafayette St, Santa Clara, CA 95050)

TABASKO - "Fuckin' Bad Plan 9 From Outer Space" CD

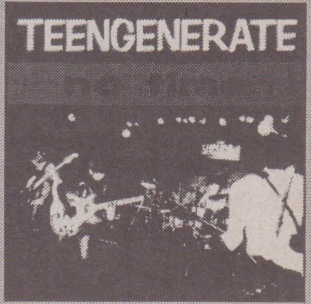
This disk has a CLAWHAMMER sound to it. Which isn't all bad, at least the band rocks hard without the whinny vocals. Reminds me of a tasteless R.K.L.. Pounding drummer, basic hard guitar riffs, snarling vocals--plenty of punch. Only four songs so it doesn't have overkill like most releases. (SM)

(Kinetic Vibes, 8 place des Marseillaises, 13001 Marseille, FRANCE)

TARPIT - "Chemotherapy/Sunday Drive"

Female vocals. Heavy shit. But not too metallic. Not too arty/noisy. Not too fast. Not too screamy. Not too melodic. Just loud, hella rad punk. (PC)

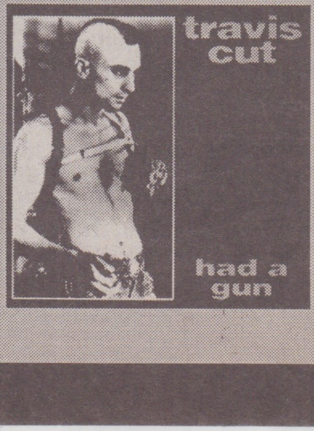
(Paleozoic Productions, 1343 Pratt Blvd., Chicago IL 60626)



TEENGENRATE - "No Time" EP

Beautiful!! This is a mix I can live with. It's got the sewer-tunnel-of-a-studio sound that I hear the band likes, but I can actually hear the instruments, and especially (YES!) the vocals. Two fired-up originals, and (I have to say I'm a B-side baby on this one) two great covers: the VICTIMS' "Television Addict", and the PRETTY THINGS' "Midnight to Six Man". I'm droolin'! This may be my favorite TG ever! (RY)

(Dog Meat, GPO Box 2366V, Melbourne, AUSTRALIA)

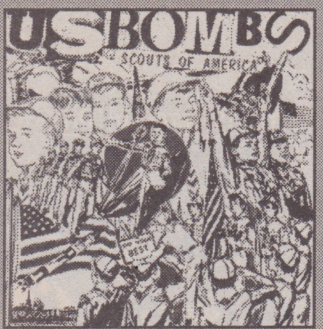


TRAVIS CUT - "Had A Gun" EP

Hey, this shit is actually pretty cool. A quick handful of high power pop punk with loads of energy and pretty strong production. Tuneful and certainly singable. Sorta like FACE TO FACE's better moments. The kind of thing I would imagine to be pretty powerful live. (LH)

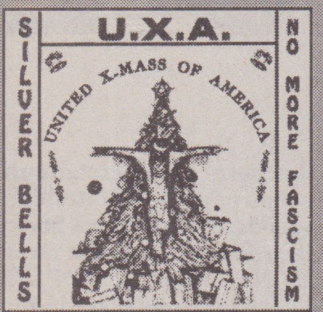
(Incoming Records, 2 The Hides, Harlow Essex, CM20 3QL, UK)

RECORD REVIEWS



U.S. BOMBS - "Scouts of America" 2xEP

Slow to mid-paced punk that hearkens back to earlier days. A slow TSOL comes to mind, like if they were playing on Quaaludes. Rhythmic, picked guitar stuff and heartfelt vocals. It ain't my thing but if you like this sorta stuff, knock yerself out. (AI)
(Vinyl Dog Records, 18822 Beach Blvd. #104, Huntington Beach, CA 92648)



U.X.A. - "United X-Mass Of America" EP

U.X.A. is back with a punk rock version of "Silver Bells" pressed on pretty red vinyl. It's nice I guess. I'd tell Santa to stuff it in your stocking but, it's fucking February already. (MM)
(Homeboy Records, PO Box 31472, Los Angeles, CA 90031)

UNHOLY SWILL - "The Pits" EP

Gross and grizzly disgusting punk rock noise. Underproduced, fuzzy sound, similar to 5 lbs. of stone in a washing machine. Great to drive your parents crazy with. (SM)
(Swill, PO Box 124, Yonkers, NY 10710)

V. CARD - "Bright/Tracks"

V. CARD play the kind of hardcore that treads into emo terrain occasionally, complete with ambiguous lyrics and tortured vocals. Nice thick guitar, competent playing and good vocals—I'd recommend this 45 even to people not normally enthusiatic about this kind of stuff. (JR)
(Allied, PO Box 460683, San Francisco, CA 94146-0683)

VANILLA ROCKET FLESH
GOING MY WAY EP

VANILLA ROCKET FLESH - "Going My Way" EP

Echo-laden heaviness from the UK coming off as somewhere between TERMINAL CHEESECAKE and MOTORHEAD and displaying an appreciation for kitsch. You get a very echo drenched version of RED KRAYOLA's "Hurricane Fighter Plane" that goes on and on and a pretty cool instrumental called "Instant Goddess" that sounds like VRF's take on music from AIP biker flicks of old (including the sound of squealing hogs) as well as two other heavy/trippy things. (HD)
(EYOH, PO Box, 2069, Maldon, Essex, CM9 6BB, UK)

VARGAS GIRLS - EP

Scratchy, grungy, growly guitars scrape through this quartet of discordant punk instrumentals which have random shrieks in place of vocals. Incomprehensible, but sorta fun in its own uncompromising way. Excellent music for pest-control. (SS)
(Reality Control Records, 5970 Birch #2, Carpinteria, CA 93013)

VARMENT - "Karma Hell" CD

These guys drink straight from the kegs spout. A lot of typical drunk party songs. "Drunk And Lazy" sounds a lot like FANG's "Invitation" mixed with "Drunk And Crazy" from the second album. The band covers a Rev. Norb song. As far as I see it, they're a great party band. But no new revelations packed in this long play disc. (SM)
(412 Dousman St, Green Bay, WI 54303)

ARROWHEADS!
VICE BARONS MEET...

VICE BARONS - "Arrowheads" EP

A tribute to DAVIE ALLAN and the ARROWS that's heavier on the cheese than previous VICE BARONS releases. Organ-heavy all instro (natch), including "Shape of Things to Come" (from the movie "Wild in the Streets," not the YARDBIRDS song sonny-bee). Their uninspiring version of "Blues Theme" has the fuzz guitar line played on the organ (and I've got to admit that it's yet another song that I don't think needs to be covered anymore, even if it's retitled, unless maybe somebody wants to tackle the vocal version). (DD)
(Screaming Apple Records, Dustemmichstr. 14, 50939 Koln, GERMANY)

THE VIKINGS - "Savage/Just Head"

Steve Baise of the DEVIL DOGS has a rockin' new outfit called THE VIKINGS. Actually, they ain't that new; this was recorded in Dec '93 in Norway and includes a cover by the NERVOUS EATERS. It has a strong JEFF DAHL type of feel to it, pure punk rock of the rock'n'roll barroom variety. This record is quite good; let's hope Steve and his cohorts produce some more music soon. (BR)
(Screaming Apple Records, Düstemich Str 14, 50939 Köln, GERMANY)

LOS VIVOS - "Hold Street" EP

Rockish, catchy stuff from Spain. It's got some soul and has that "If Chuck Berry were punk" groove to it. The guitar player rocks. I dug the fast "Stuck with the Radio" the best and the gitter in "Comin' Around." If this band came to America, I'd wanna go see 'em.(AI)
(No Tomorrow, Apdo 1134, 12080 Castellon, SPAIN)

VKTMS - LP

In their heyday (about '78-83), S.F. punk veterans the VKTMS were an unusually solid band, both live and on vinyl, and this one gathers both previously released and unreleased trax. You get Nyna Crawford's great vocals, sturdy punk instrumentals (with intrusions of synth), and perhaps half an album's worth of enjoyable tunage. But I do wish the band (always a deliberate outfit) had let loose a little more. (SS)
(Daflespitz Records, PO Box 420626, San Francisco, CA 94142)

VOMIT YOURSELF/ENOLA GAY - split LP

Tight and angry grinding peace punk from France. VOMIT YOURSELF play pretty straight forward, opting for steady attack while ENOLA GAY have moments that fall to a slow churn. NEUROSIS meets DOOM with a "little" demon singing. (MA)
(Panx, BP 5058, 31033 Toulouse Cedex, FRANCE)

RECORD REVIEWS

VOODOO QUEENS - "Neptune/I'm Not Bitter"

The A-side is a soft/hard ballad/rocker with lilting female vocals that really grows on you; but the other side is a surprisingly rockin' screecher that'll leave you with powder burns—scorching female vocals, hold-no-prisoners guitars, a decent tune. A strong release, and recommended. (SS)

(Dirt Records, Knickerbocker Stn, Box 1053, New York, NY 10002)

VULCANEERS - "Last Call/Ankle Breaker"

Well it seems that the SHATNERS have violated the Prime Directive yet again by influencing the development of a whole slew of Star Trek related '60s punk bands on our primitive little planet. This record is just what you'd expect from Radio X: wacky, lo-fucking-fi, and somehow really good even though it's really shitty. Of course the only way to appreciate this is by hearing it on the jukebox at the Purple Onion for which this record was probably specifically made in the first place, come to think of it. (PC)

(Radio X, PO Box 63, South City, CA 94083)

WAT TYLER/MAMBO TAXI - split 45

WAT TYLER cranks out a coupla gal singer indie pop tunes a la classic fuzzpop UK style. Strong stuff. I've yet to get into MAMBO TAXI's cheesy 60's organ fun pop, but I'm sure they're nice people. (RL)

(Honeybear, PO Box 460346, San Francisco, CA 94146)

WESTON/STICKS & STONES - split EP

The STICKS AND STONES song has an 80's New Romantic sound. Weston has a rock/pop song structure and an upbeat midtempo quality that brings to mind BAD RELIGION and JAWBREAKER. The glossy innocent sound is contrasted by some weird psychedelic guitar feedback. (MA)

(Reservoir, PO Box 790366, Middle Village, NY 11379-0366)

WHITE CAPS - "Cannonball Man" CD

Boys from Brazil style cloning of D.I.'s SoCal sound, straight down to Rikk Agnew-style guitar work. Eight songs of speedy, proficient poppy frat punk dealing with the complexities of Southern California life, uh, like getting beer. Pretty silly, sorta fun, kinda Republican. (KS)

(Hopeless Records, 16910 Ventura Blvd, 11th floor, Encino, CA 91346-2804)

WINEPRESS - "Worth A Thousand Words" EP

Fast melodic punk not too far removed from SCREECHING WEASEL. The singer's not great, but a couple of the songs are. The insert says the band has broken up. I'm going to buy this for sure, so you could call that a recommendation. (MC)

(Harmless, 1437 Hood, Chicago, IL 60660)

WRETCHED ONES - "Nice Guys Finish Last" EP

THE WRETCHED ONES

Yet another long awaited single from this totally rockin' band. Snotty, fast HEARTBREAKER style punk. Short fast songs, kick-you-in-the-face attitude. Four punk anthems a la ANTISEEN to get your blood running. (MH)

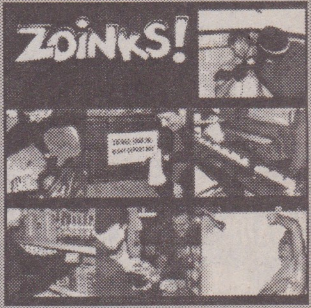
(Black Hole Records, 12 W. Willow Grove Ave. Box 130, Philadelphia, PA 19118)

YUM YUM'S - "Girls Like That" EP

Norwegian power poppers that seem to understand the craft and appeal of the genre more than us cynical Statesiders. What you get here is the power pop goods: catchy as fuck hooks, 3 part harmonies, lyrics about naive romance and even meaty guitars to boot. We're talking the NERVES, the POP, the BEAT, all o' that shit. This could have taken its place in that Rhino DIY comp. and nobody would've known it was new or foreign. Does what all great records of this genre is supposed to do: makes ya snap your fingers and singalong, cool. (HD)

(Screaming Apple, Dustemichstrasse 14, 50939 Koln, GERMANY)

ZOINKS! - "Soap Factory" EP



Well, this band comes off sounding a lot like the DESCENDENTS with that same energetic, poppy type feel. The true gem off this is the "Last Song For Barbie" which has really good flow through and quite a bit of punch. I think that I'd probably find myself skipping to this song though. Not bad but could be a lot better. (FR)

(Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701)

V/A - "ABC Hardcore 82" EP

HARDCORE 8
SUBMUNDO
CORTE MARCIAL
HINO MORTAL
ULSTER

A punk history lesson - Brazilian bands who were trendsetters in their day - as it states 'without studio farce'. Raw, crude and simple - mostly demo tape recordings - Features HINO MORTAL (great hardcore - totally rough), ULSTER (noisy & fast), SUBMUNDO, and CORTE MARCIAL (both slower catchy Oi). (TM)

(ABC Records, Caixa Postal 2921, CEP 09211-970, Santo Andre, Sao Paulo, BRAZIL)

RECORD REVIEWS

V/A - "Blood Orgy Of The Leather Girls" LP

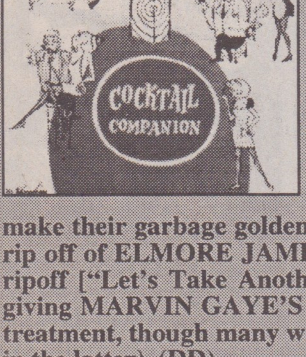
Yet another record that is unreviewable. One must be familiar with the thoughts of Mike Lucas and the twisted antics of Sven-Erik and his sick pleasures to appreciate this soundtrack album. It's loaded with quite a heap of stars, mainly local bands like THREE STONED MEN, TRASHWOMEN, PHANTOM SURFERS, etc. Definitely a novelty record. I own a copy simply fer the great cover photo and the twisted liner notes and the heavy sounds of the HIGHLANDER 2's. (SW)
(Planet Pimp, 1800 Market St. #45, San Francisco, CA 94102)

V/A - "Built To Blast" 2xEP

A strange collection featuring a mix of styles from six mostly unknown bands. It's worth getting just for the CHINNA DRUM song, an energetic pop-punk gem with vocals that just explode out of the grooves. I'd sure like to hear from them! "Sharon" from THE FLYING MEDALLIONS is another winner in an early '80s Brit-punk vein. GREEN DAY contribute a good version of "Christy Road" live. (MC)
(Fierce Panda, 136 Royal Oak Court, London N1 6ET, ENGLAND)

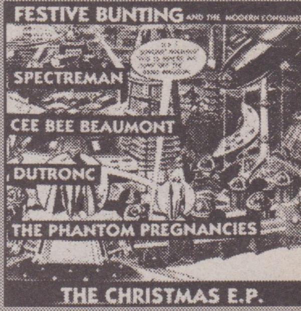
V/A - "Destroy All Mediocrity" LP, 10", 7", CS

Fuck, I would have to review all this shit! Okay, the album first. I can't get into this stuff. COCKNOOSE, ANTISEEN, MAD BROTHER WARD? Sounds like Grizzly Adams rock punk to me (to which I prefer urban punk rock). I wasn't even sure which band was which until the experimental noise jams came on. Half way through the BUNNY BRAINS I was cryin' "uncle". The 10" features more of the same with the added feature of some painful acoustic-y stuff. Hold on, MONSTERLAND! A song I really like! The single was noisy wah-wah backed with more acoustic poop. The only thing worth mentioning about the cassette would be that the SANITY ASSASSINS were okay, making their contribution the second best on this collection. (LH)
(TPOS Production, 12 Mill Plain Rd., Danbury, CT 06811)



V/A - "The Estrus Cocktail Companion" box set

12 bands of pretty consistently high quality on a pleasant but noncrucial 3 EP set. Most of the bands seem to be serving up throwaway tracks (most notable exceptions being MAN OR ASTROMAN? and my pals JACKIE & THE CEDRICS), although a few of the bands show enough panache (and innate trashiness) to make their garbage golden (especially TEENGENERATE's rip off of ELMORE JAMES' "Shake Your Money Maker" ripoff ["Let's Take Another Booze"] and JACK O' FIRE giving MARVIN GAYE'S "Trouble Man" the Farraz Club treatment, though many will probably dispute my judgment in the latter). (DD)
(Estrus, PO Box 2125, Bellingham, WA 98227)



V/A - "Festive Bunting And The Modern Consumer" EP

SPECTREMAN - Fun English bubblegum flavored trash (sounds like fucked-up GARY GLITTER although it's apparently supposed to be an Elvis parody). CEE BEE BEAUMONT - Fun raucous instrumental trash (sounds like Hell). DUTRONIC - Fun French mod pop flavored trash (sounds like one of the better '60s Quebecois garage bands). THE PHANTOM PREGNANCIES - Screamy noisy BO DIDDLEY ripoff trash (sorry, I found no fun here). 3 out of 4, not too shabby Mr. Blassie! (DD)
(Autospace Records, c/o Ark PO Box 2879, London, N7 6DF, ENGLAND)

V/A - "Fuck The Commonwealth" LP

The label notes that each record comes in a recycled old sleeve turned inside out. MRR's was from QUEEN's "The Game". The 22 Ontario and B.C. bands on this record provide noisy, catchy, melodic punk. There's a number of girl-fronted bands sounding kinda like HUGGY BEAR. Others sound like J CHURCH and NOMEANSNO. Sing along with the full-featured lyric book. What a great record! (JH)
(Fans of Bad Productions, Stn B, PO Box 5412, Victoria, BC, V8R 6S4, CANADA)

V/A - "Hardcore Breakout, Vol 2" CD

A 13 song sampler of mostly melodic punk and hardcore bands from all over North America, with an unfortunate "Indie Rock Breakout" occasionally going down. Standouts include DOGS ON ICE, NO USE FOR A NAME, CORRUPTED IDEALS, SCHLEPROCK and RAI. As a bonus there are 15 additional tracks of stuff from the New Red Archives catalog including CHRIST ON A CRUTCH, SAM I AM, UK SUBS and more. (KS)
(New Red Archives, PO Box 210501, San Francisco, CA 94121)

HARDCORE
94

V/A - "Hardcore '94" EP

Four Canadian bands share their fun by giving us some SoCal style punk. Thanks guys! The most enjoyable song off here goes to BAD LUCK 13, nice simple pleasing rock. The song that shouldn't have made it to vinyl is the LAMS song which is dedicated to "All the Big Breasted Beauties", and yes that's what the song's about too. You fucking idiots, couldn't you have thought of something else to write about? Guess not, huh. Well, too bad. The other two songs off here are neither bad nor good just kinda OK. It's not a bad comp, really, but not as exciting as the cover would lead you to believe. (FR)
(En Guard Records, 2230A Coursol, Montreal, PQ, H3J 1C5, CANADA)

RECORD REVIEWS

V/A - "Hardcore '93" LP

Eight cool and current bands from Finland. Bands include UUTUUS (zowee!), HARTAUS, HAZARDOUS WASTE, INVAASIO, WIND OF PAIN, FLESHDANCE, CONTRADICT, and OLOTILA. If you're a fan of stuff like the old "Propaganda" compilations then definitely look into this. (LD)

(Assent Records, c/o Janne Piipponen, Poste Restante. 01300 Vantaa, FINLAND)

V/A - "I Was A Teenage Gwent Boy" LP

Like all comps of this sort, it probably means a lot more if you're actually from Gwent. As a Californian, I can't really get in to a lot of this. When it's good, it's pretty good though with upbeat punk tunes by NOVOCAINE and the COWBOY KILLERS (who are pretty consistent in delivering the goods). (LH)

(Frug! Records, 1 Mellon St. Newport, Gwent, S. Wales NP9 1EP, UK)

V/A - "Illiterate" LP

Something I'd been looking forward to that doesn't deliver. Purported to be a domestic sampler showcasing some of the great hardcore coming out of Europe, it actually came off as a cheap campaign stunt. Package consists of vinyl, a newsprint booklet and a standard photocopy, which I'm guessing is the 'cover'. The booklet is split equally between content and campaign - the bands get a page each, and Kent gets 14 pages to 'wax poetic'. It's unfortunate a otherwise great project comes off as a self serving ploy to attract attention. Bands featured include: ACME, VOORHEES, IVICH, WOUNDED KNEE, ABOLITION and 8 more. (TM)

(Ebullition, PO Box 680, Goleta, CA 93116)

V/A - "Insult To Our Freedom" LP

Decent European based compilation with proceeds going to help people involved in the fight against fascism and racism. 20 bands from around the globe with varying sound quality, the majority of which sounds flat, hindering the impact of some what could be powerful songs. Standouts are AGATHOCLES, IVICH, BATTLE OF DISARM, TUOMIOPAIVAN LAPSET, W.B.I., UNHINGED, and DISRUPT. Also comes with a booklet of lyrics and information on Vlaam Blok, the denial of the holocaust, and other words of racism and fascism. (MA)

(Grinding Madness Records, Boezie, Brouwerijstraat 1, B-3290 Diest, BELGIUM)

V/A - "Locked In To Surf Vol 1" LP

While I've kinda OD'd on the vast amount of recent surf band records, this LP represents the international la creme de la creme, and while ostensibly a surf records, there are other rock'n'roll instrumental tunes as well. Included are tracks by PHANTOM SURFERS, SIR BALD DIDDLEY, BOSS MARTIANS, THEE HEADCOATS, THE FINKS, ASTRONAUTS, TRASHWOMEN, and plenty more. There's even a cover of MICKEY HAWKS & THE NIGHTRAIDERS' fabulous "Cotton Pickin'" by JACKIE & THE CEDRICS, and tho' not as great as the original, it amazes me that this Japanese band turned up such an obscure song. Excellent comp! (TY)

(Alopecia Records, 35 Mill Lane, Benson, Oxon OX10 6SA, ENGLAND)

V/A - "Mondo Mai Visto" split EP

KINA kicks in with an acoustic number and a rockin' live song. Sounds sweatily done. They're a melodic band who sound very full of energy. THE ACT has a singer who sounds like k.d. lang in a less folky context. This is a really weird record. Is there a concept here that has eluded me? (KG)

(Blu Bus Records, Via Consolata 5, 11100 Aosta, ITALY)

V/A - "Obey: We Have Guns!" EP

I sense there's a lot of passion behind putting out this compilation. That's a good thing. It's more or less an expose of something that may be happening in the "less cynical" small towns across the U.S., where enthusiasm is still an integral part of the punk scene. My fave here is the song by DISARM. Also herein: THE CHEERLEADERS, BORING DOG CHEESE GUARD, BRINE and DEVOLVE. (KG)

(Gabe Harper, PO Box 10227, Springfield, MO 65808)

V/A - "Oi! It's Streetpunk" CD

A strong comp. of current Oi bands from all over the world. Having a soft spot for classic Oi, I found this damn near refreshing. It's all here: thick accents, basic production, and anthems, anthems, anthems. A must for fans of this genre. (RL)

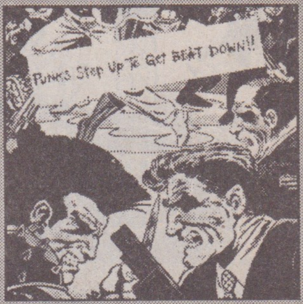
(Helen of Oi Records, 15 Spring Gardens, Ventnor, Isle Of Wight, PO38 1QX, ENGLAND)

V/A - "Picklemania NYC" CD

Good compilation with a stupid name. It consists mostly of New York style punkrock bands. HAMMERBRAIN, THRUST, RATS OF UNUSUAL SIZE, IRON PROSTATE are the names I recognized and they all deliver the goods. If you don't like them there's 13 more to choose from. (MM)

(No Trousers Records, 150 E 2nd St. #1A, New York, NY 10009)

V/A - "Punks Get Beat Down" EP


PUNKS STEP UP TO GET BEAT DOWN!!

This is punk straight outta the garage, and I don't mean "garage rock" I mean punk rock recorded in a garage! Two bands, FLAGPOLE and SHOTGUN BABY successfully capture the sound of anti-professionalism on this split EP that shows basic suburban thrash/punk at its rawest. FLAGPOLE definitely comes out ahead with their quick thrashy harmonies with a lot of "whoa, whoas" that won me over big time. SHOTGUN BABY needs to stay in the garage a lot longer, but you might like 'em—if you like bands that only learned how to play three days ago. Some would say typical, but in these days of Mega-punk, I say brilliant. (EY)

(Disgruntled Records, 827 Somanauk, Sycamore, IL 60178)

RECORD REVIEWS

V/A - "Rebirth" LP

A Rome area HC comp featuring SPAWN, CONCRETE, EVIDENCE, COMRADES, TIMEBOMB, OPPOSITE FORCE, ZOMBIE and SEPARATION. Contains most forms of slow-to-medium paced modern HC ('cept emo, thank gawd), with some nods in the direction of NYHC. (TY)
(Rebirth Records, ITALY)

SCREAM
OF
ANGER

V/A - "Scream Of Anger" EP

Excellent, excellent, excellent 7" inch comp from S.O.A. records that also comes with zine of the same name (Scream Of Anger #4). GROWING CONCERN open up the record with a cover of DISCHARGE'S "Hear", then EQUALITY ends side A with a decent song , "Weak", which could be better, but the nasally vocals kill it. Side B starts off with OPEN SEASON offering a live version of "Strength", then we have CRUNCH who open up full on with "Puzza Di Citta", and closing off this experience is COMRADE who deliver some intensely ugly thrash with a slight touch of BLACK FLAG, "Friends For Profit". Not to be missed!!! (MA)
(S.O.A. Records, CP 15338, 00143 Rome, ITALY)

SEVDASIZ HAYAT
ÖLÜMDÜR

V/A - "Sevdasiz Hayat Olumdur - Underground Turkey" EP

This EP, a compilation of 6 punk/hardcore bands from Turkey, fuckin rules. Its cool to know we have brethren in a land so different from ours singing songs called "I want to piss on your face" and "Fuck Algebra" in a familiar punk style. My favorite band is the lo-fi NECROSIS who sing 30-second songs in slurred off-English. Send away for this one from a label committed to putting out vinyl with bands from far-off corners of the globe. (JH)
($6 ppd: Luk Haas, 28 Rue de Soultz, 67100 Strasbourg, FRANCE)

SHUT
YOUR
FACE!
VOLUME 1

V/A - "Shut Your Face Vol 1" EP

"All-instro bliss" as the saying goes. 4 bands present good rockin' instrumentals that fringe on garage rock, heavy on the fancy guitar work but fuller sounding with high production. Way catchy however, all four of these bands sound as those they might be the same band (I prefer that anyway). JESUS CHRIST SUPERFLY, SUGAR SHACK, THE CRYIN' OUT LOUDS and MOTARDS make for a good listen. (SB)
(No Lie Music, 2118 Guadalupe #216, Austin, TX 78705)

V/A - "Star Fuck" EP

A comp of tour singles by JACKKNIFE, FRESH AMERICAN LAMB, SLUG and FIREWORKS. Most originally released in 1992 (except for FIREWORKS 1994) and only sold by the bands. Some great songs here. All bands do distorted garage rock and do it well. (CK)
(Star Fuck, 1043 E Broadway #D, Long Beach, CA 90802)

V/A - "The Best Punk Rock In England, Son" CD

Me being a pop punk kinda guy, I would have to agree with this disc's title. A rock solid comp. of the UK's best with a slanting towards pop punk. FUNBUG, GOOBER PATROL, MIDWAY STILL, RUGRAT, VENUS BEADS. The list goes on and on. Not to mention the amazing SKIMMER who hit me the way early MEGA CITY FOUR did and who could possibly be my favorite new band if I could just find their damn 45. (A cheap but desperate plea.) (RL)
(Snuffy Smile c/o H.G. Fact, 401 Honoi-M2 36 Yayoi-Cho Nakana-Ku, Tokyo 164, JAPAN)

V/A - "The Power Of The Mind" EP

Three songs, three bands, but more than three chords. Actually, three different punk/HC styles, and despite the variety of sounds and sound quality, it's a decent effort. (TY)
(Mindpower, PO Box 280483, Northridge, CA 91328-0483)

THE POWER OF THE MIND
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V/A - "Watch For Me Girl" 10"

WATCH
FOR
ME
GIRL
a tribute to
DMZ

A tribute record of DMZ tunes mostly taken from the classic first LP. Honors go to the local Japanese contingent: TEENGENERATE and SUPERSNAZZ for fine frenzied renditions of "Mighty Idy" and "From Home". Also some fine efforts from the SINISTER SIX and the DEVIL DOGS. All in all a listenable and fun outing but naturally lacking that irresistible JEFF CONNALLY personality that made the original band so good. Do check out the real thing if you get a chance. (HD)
(Wallabies, 5-14-503 Hinode, Urayasu-shi, Chiba 279, JAPAN)

TAKE A DAY

needs to take a break. X-mas, work, and travel have set me way back on answering my mail and filling my mail orders. By the time you read this I'll be about 100 mail orders and approximately three or four zillion letters behind. So please don't order anything from me until March 15 (when the next MRR comes out) so I can do some catchin' up. My sincere apologies to everyone who's been waitng forever. All the orders will be filled in more-or-less the order they were recieved.

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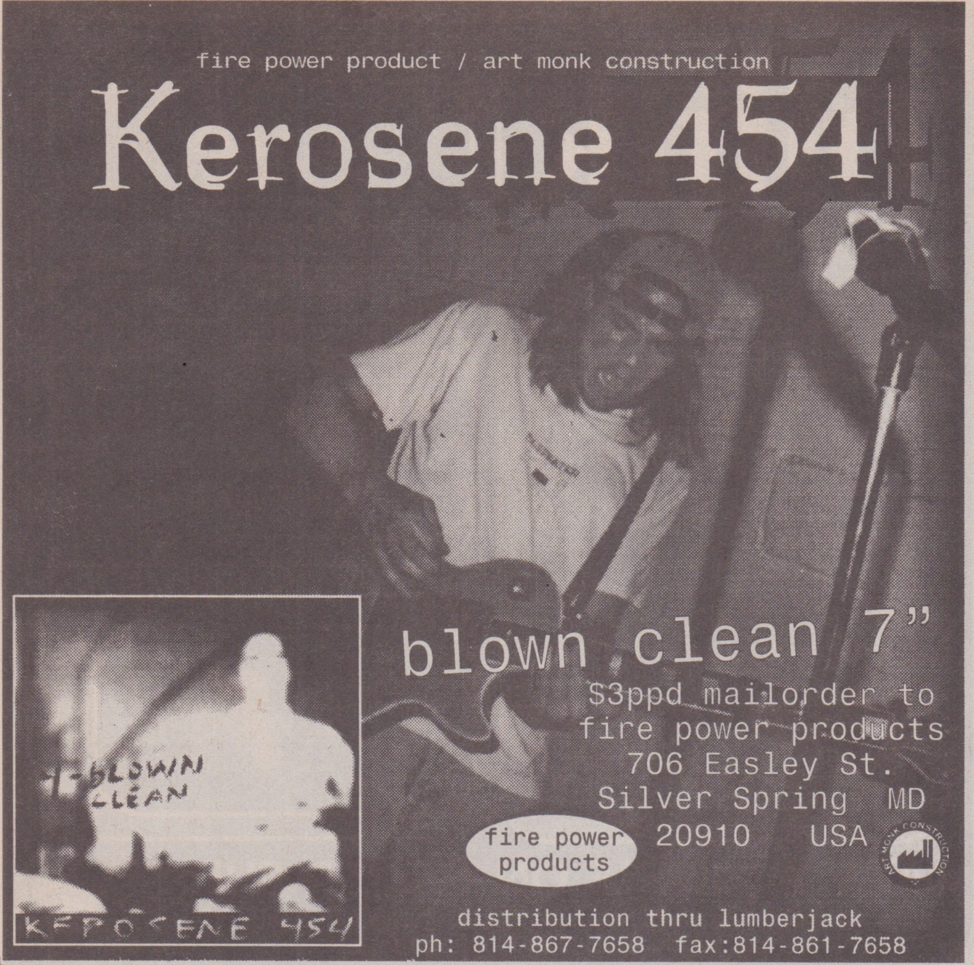

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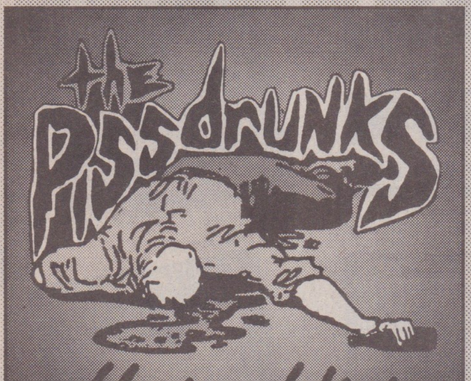

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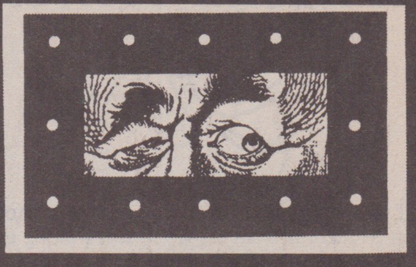

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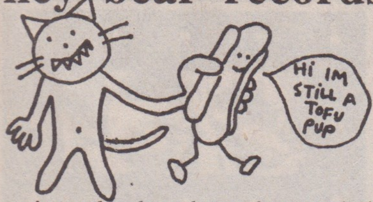
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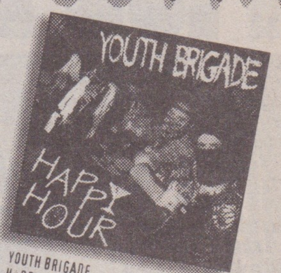
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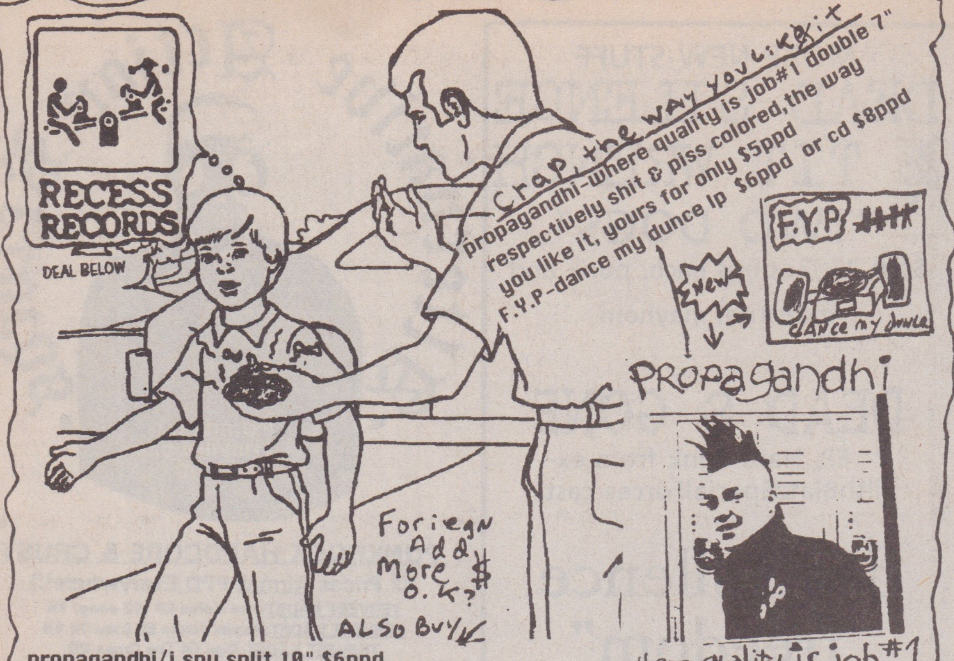

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VARAUS,ÄPÄRÄT,KTMK,AIVOPROTEESI) $15
PIENLEVYLUETTELO Book (If you wanna know some
things about 77-92 finn punk/HC rcds,pick this!!!) $10
LAMA:Lama CD (82 HC Classic!!!) $18
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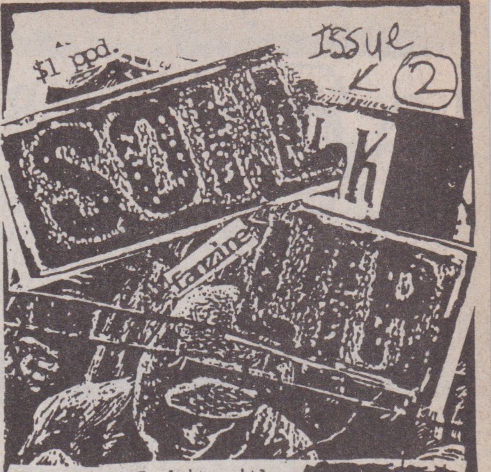

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Thumbnail 1st or 2nd 7" Ⓑ
Thumbnail lp Ⓐ William Martyr/C.O.G
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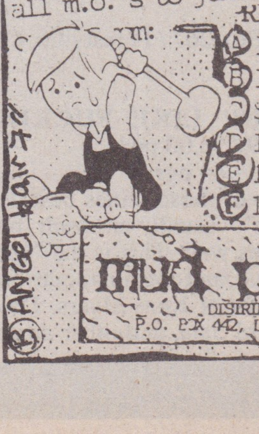

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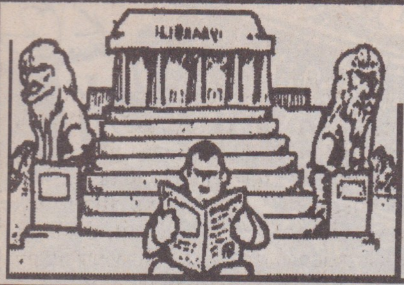


BETWEEN THE LIONS

Reviews by: (BA) Bill Arsenault, (MA) Matt Average, (SB) Suzanne Bartchy, (SC) Slaugh C, (CC) Carrie Crawford, (SE) Steven Even, (JB) Jodi B Feldman, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (JX) Jux, (PK) Pete Ketchpel, (ML) Missy LaVallee, (TM) Timojhen Mark, (JP) Josh Petrin, (MP) Mally Propism, (KQ) Kim Quality, (JR) Jeff Random, (JW) Joe Whiting

Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it.

ACCEPTANCE OF NO ONE #2 / $1???
5 1/2 x 8 1/2 - copied - 36 pgs
A mish-mash of typical punk zine fare...some show and zine reviews, bad high school experiences, putting on shows, how to be an East Bay punk, and gosh even the dreaded Paul Weinman poetry. (ML)
436 Van Meter / U Mass / Amherst, MA 01003

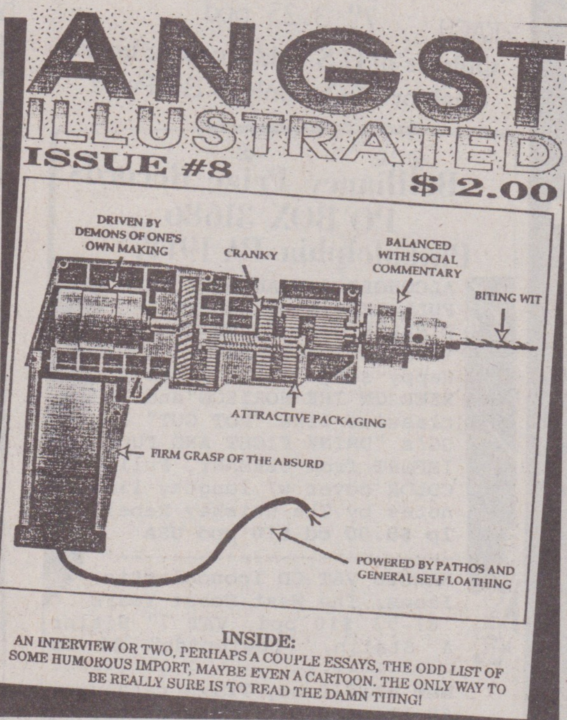
ADHESIVE X #11 / $1.00 & a stamp
5 1/2 x 8 1/2 - copied - 32 pgs
This first effort is greatly marred by poor copying and illegible type. There are some real good features: "Punk and hippie throughout history"(damn funny) A Crispin Glover article ("Why George McFly is Satan) and a review of a New Hampshire crowd at a Pansy Division show. Also asks the vital question 'Just why do they make crystal Pepsi in the can?' (BA)
Mike F. / 184 Oak Hill Rd / Concord, NH 03301

ADHESION #2 / $1.50ppd
8 1/2 x 11 - copied - 18 pgs
Odd zine - feels like there wasn't a whole lot to say - so they took several pages to say it. Interviews with Xessive ForceX and Impact and some not quite vegan - vegan recipes. (CC)
1 Lisbon St. / Worcester, MA 01603

AFTERBIRTH & THE ANGRY RED PLANET #3 / $1 + 2 stamps
5 1/2 x 8 1/2 - copied - 48 pgs
A mostly noneventful journal writing exercise. Somehow, like most things written honestly in the the summer, this carries that feeling of summertime with it. I wanted to hate this zine because of its horrifyingly idiotic and nonsensical name but I found it as comforting as reading an old journal. (JB)
Rebekah A. / PO Box 267 / Forestville, CA 95436

AIN'T NOTHIN' LIKE FUCKIN' MOONSHINE #9 / $3.00 ppd
8 1/2 x 11 - copied - 44 pgs
Moonshine is one of those 'zines best described as "quirky" - usually an insult, but here it really works well. This is the "hotwheels" theme issue, and contains contributions from the likes of Kent Myers, Dale Flatum and Richard Sala, and other artists from the Bay Area and other parts therein. Man or Astroman, Tina Age 13, and lots of artwork and ramblings round out the table of contents, and make for a very dense 44 pages. Neat issue. (JR)
Brandon / 2035 15th St. #6 / San Francisco, CA 94114

ANGST ILLUSTRATED #8 / $2.00 ppd
The zine that offers a little bit of everything. Shopping tips, recipes, a road trip story, tag team record reviews and zine reviews. And it has a sense of humor. All this and it's well done and easy to read too. You should buy this. (JW)
3605 Wruck Rd. / Gasport, NY 14067-9405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FIRM GRASP OF THE ABSURD
POWERED BY PATHOS AND GENERAL SELF LOATHING
INSIDE:
AN INTERVIEW OR TWO, PERHAPS A COUPLE ESSAYS, THE ODD LIST OF SOME HUMOROUS IMPORT, MAYBE EVEN A CARTOON. THE ONLY WAY TO BE REALLY SURE IS TO READ THE DAMN THING!

ANTI-MATTER #5 / $3.00 ppd
8 1/2 x 11 - newsprint - 68 pgs
Hmmm... It's still up in the air on what I think about this zine. As much as I like this, there are things about this just doesn't sit too well. Very professional, almost too professional, well written, but yet soulless at times, and combining hardcore, punk and indie rock, this covers a lot of ground, but at the same time this is kind of like reading an issue of Alternative Press, umm... This installment features interviews with Down By Law, Outspoken (the last interview), Endpoint, Farside, and Samiam, alongside profiles on Undertow, Inch, and fuzzy, plus a gang of reviews. No doubt this deserves all the props people give it, but like I said, my feelings are a bit mixed on this. Also comes with a Split Lip 7 inch. (MA)
151 First Ave. #107 / New York, NY 10003

ANTI-PUNK #2 / $1.25 ppd
8 1/2 x 11 - copied/tape-bound - 28 pgs
Lessee...Three short pieces of fiction, an Emma Center insider report, rants, record reviews, a really good piece of non-fiction (I guess), an article about Sandinistas, and an interview with Dirt Poor. There's more, too! (KQ)
5101 Valley View Rd / Edina, MN 55436

ATTITUDE LAD #1 / $2.95 (+ postage, I guess)
narrowcomicbooksized - offset - 36 pgs
This is pretty much your average "undie" comic catering to undersexed boys and young men. It's one redeeming comic (Attitude Lass...) at least has *something* to do with punk, but doesn't go anywhere as it's cut short. (KQ)
Slave Labor Graphics / 979 South Bascom Ave / San Jose, CA 95128

AWAKEN #0 / $1.50 or $1 + 2 stamps
5 1/2 x 8 1/2 - copied - 44 pgs
Personal/anarcho type thing. Decent writing plus some cool stuff lifted from other sources. The chaotic layout and tiny handwriting aren't very cool. This has potential. For a preview, #1 is a one-pager that is available for an SASE. (PK)
PO Box 8112 / Tampa, FL 33674-8112

BABY, I DIG YOU / $2 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
Contents: the editors 10 page diatribe on whether or not she should stay in Olympia or move (she stays),writing on why Olympia hipsters suck, gossip theory, a travel diary (zzzzzzzzz), and not much else noteworthy. Oh - if you don't want to shell out two bucks you can send a strip of photo booth photos instead. (ML)
PO Box 2244 / Olympia, WA 98507

FANZINE REVIEWS

BERI BERI #1 / 50¢ + stamp
5 1/2 x 8 1/2 - copied - 20 pgs
Wow. Way great zine with really good stories. The early love stories are fun reading, but it stops right where it gets interesting! A true story about a depressed Italian girl is touching and sad. All around girl-lovingly swell. (KQ)
Nicole / 1141 Boyce Rd / Pittsburgh, PA 15241

BLEATS N' SQUONX #1/ ARTFLUX #8690123Z / $1 ppd
2 sizes - copied -64 pgs
A zine about music as revolution wrapped around a zine about revolutionary art. Surrealism in horn playing, pyrotechnics, and more. You really need to get this, because it has a 4 page mail interview with rad NYC squatter/cartoonist/performance artist Fly that she sent back as a comic, plus two more pages of comics by her. Fly is so cool! She draws good, too. (JP)
Criterion & Aron / PO Box 7302 / Minneapolis, MN 55407

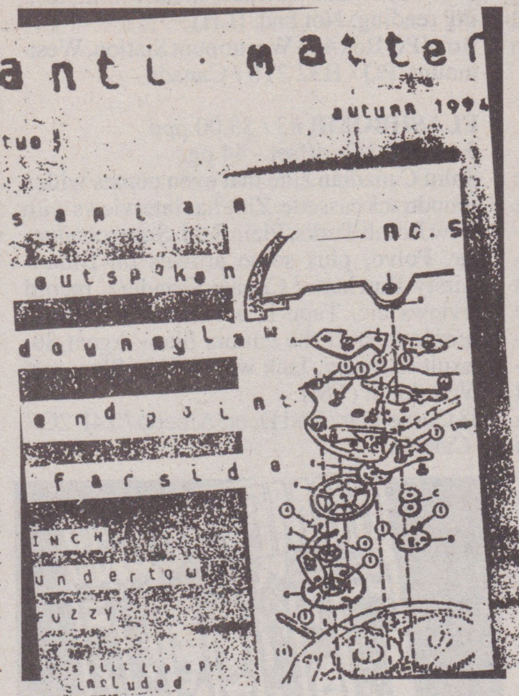
BREAK FREE #3 / $1.50
11 x 8 1/2 - copied - 32 pgs
Yea man, it's straight-edge core doubleX. Band interviews with Hubrubber, and A Chorus Of Disapproval. There is an interesting letter from the slammer, "S.E. is all about going to prison." There are also record reviews and a cool OJ graphic for animal rights. (HH)
Chad Rugola / PO Box 121 / Lehman, PA 18627

BRV/ 3 stamps
8 1/2 x 7 - copied - 56 pgs
Her we have a travelogue from FL to CA and back. It's an open-hearted romp through the wild lands of the west, well done & a good read. Comes with an extra zine and other goodies. (SC)
PO Box 470923 / Broadview Heights, OH 44147

CARAMBA! #7 / ???
8 1/4 x 11 3/4 - copied + slick cover - 28 pgs - Dutch
Um... loads of record reviews, interviews with Cop Shoot Cop, the Offspring, Jon Spencer and Man or Astroman, and something to do with David Yow. This looks really nice, at least. (KQ)
PO Box 11100 / 5200 EC Den Bosch/the / Netherlands

CHANGE OF ALLEGIANCE #4 / 2 stamps
5 1/2 x 8 1/2 - copied - 14 pgs
Seemingly an anarchist newsletter. Mostly it's just reviews of other zines and records, ads for placing ads and a reproduced Greenpeace flyer about the wastefulness of Time Magazine. (JB)
Davis Hall / 1100 Scalloway Ct / Knightdale, NC 27545

CHOICE #2/ NO CHOICE #1 / free (send something for postage)
5 1/2 x 8 1/2 - copied - 24 pgs
Split punk zine from Canada. Rants, stories, a few reviews, sloppy ratty layout. Pretty cool.(JP)
No Choice / 1544 Macon / Rock Forest, PQ / J1N 1V5 / Canada



CHUCK #1 / 2 stamps
5 1/2 x 8 - copied -36 pgs
A good first attempt with lots of guts.I like the personal side of these zine riders and enjoyed the smears interview. (MP)
Dave Nelson / PO Box 1137 / Lawrence, KS 66044

CLAMP ELEVEN # 2 / $1 ppd
5 1/2 x 8 1/2 - copied - 48 pgs
Lots and lots to read here from personal stories and opinions to articles on S&M and tribes. There's also book and zine reviews, and an interview with NoXiT mailorder. Pretty damn good - this would be one well-spent buck. (KQ)
PO Box 219 / Midland, AR 72945

COERCION #8 / $1
8 1/2 x 11 - copied - 26 pgs
Another zine that is mostly reviews and ads. That's okay, I just enjoyed the piece on contradictory values many hold a lot more (even though I didn't agree with all of it). This also has a Lag wagon and Stupes interview, so it isn't all reviews. I just wish the content matched the great layout. (GF)
1771 Bay St. / Victoria, BC / V8R-2B9 / Canada

COLD FRONT #2 / $1 ppd
8 1/2 x 11 - copied - 22 pgs
Well this zine has no "depressing articles about being alone" according to Jay. Which I guess is suppose to distinguish this straight edge zine from an emo one... And other then missing those "cool" articles this zine is OK. It gives you interviews with Frail, Burst of Silence, Solstice and Ritual. Plus very many pictures of straight edge bands. Get this if your edge is dull. (JX)
85 Jackson St. / Dallas PA 18612

COMETBUS #33 / $2.50 ppd
5 1/2 x 8 1/2- offset - 64 pgs
Maybe it's just my impression - seems like Aaron's been doing a lot of reprinting lately. This is a collection of things reprinted from issues that came out in 1985/86. Obviously, a lot of it is dated chronologically (how many people nowadays know who Short Dogs Grow are?) - but as per usual with Cometbus - there's so much entertaining reading here I couldn't put it down. Great regardless of whether or not you've already seen this stuff - there's a reason there's so many imitations. (TM)
Wow Cool / 48 Shattuck Square Box 149 / Berkeley, CA 94704

CONTRAST #1.5 / 1 stamp
5 1/2 x 8 1/2 - copied - 8 pgs
Al put this newsletter out to hold us over until #2 comes out. This half issue consists of some news, information on a couple of projects the editor has in the works, Kinko's, and an opinion on the current state of punk hardcore. (MA)
Al / PO Box 1545 / N. Kingstown, RI 02852

DECIBELAI OFFENSIVE #8 / $2.00 ppd
11 x 8 1/2 - copied - 20 pgs - Lithuanian
The first seven issues were about music, this issue avoids it. Instead we're treated to articles about people in the underground scene, politicians the editors hate, attacks on the army, and satire on the punk scene. The point? The scene is alive and kicking in Lithuania. (HH)
Domas / a/d 1821 / 2034 Vilnius / Lithuania

DISHWASHER #12 / $1.00 ppd
5 1/2 x 8 1/2 - offset - 52 pgs
For those unaware of Pete's mission - it's pretty simple: To Wash Dishes in All 50 States. You'd never believe such an odd quest would make for such entertaining reading, but it does. This issue contains 'scene reports' if you will, book reviews, comics and such. One of the few zines I know of that has such a overabundance of personality - outstanding! (TM)
PO Box 4827 / Arcata CA 95521

EARQUAKE #38 / $2 ppd
8 1/2 x 5 3/4 - copied - 40 pgs
This is a good-looking zine done in French. Mainly interviews with bands like Shaggy

Hand, 7 Hate, Helen of Oi!, reviews of magazines records, etc... (SC)
Lela Fridene / Le Nerul / 88160 le Thillot / France

EMPTY LOVE STORIES #1 / $3.50 ppd
10 x 6 3/4 - offset - 32 pgs
Crazy comic tails with French kissing corpses. Good art with semiserious stories of cousin' loving trailer trash make this the perfect toilet reader. (MP)
Slave Labor Comics / S. Bascom Ave / San Jose, CA 95128

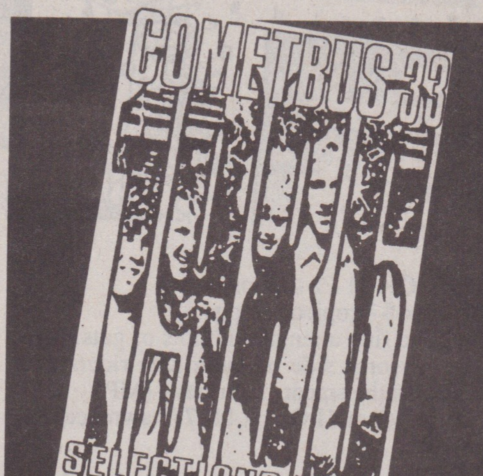
EXHIBIT A #2 / $1.00 + 2 stamps
8 1/2 x 11 - copied - 38 pgs
Just got finished reading this and feel like writing a mini-novel on why so many of the opinions are at best naive and at worst infuriating. I respect the attmept to create something and put it out there, and it does seem as though time was spent formulating these opinions. Permeating throughout is the explicit belief that punk bands signing to majors is okay, I mean hey! it pays the rent and you can buy records. Let's look a little beyong ourselves for just a sec. Major labels have heavy investment in arms for one, not to mention numerous other big business connections that serve to keep us without the universal health care that seems so important to the editor. Last thing: a confederate flag is shown with a small explanation that it represents the editors "heritage". If the beliefs that your family fought for were those to keep another race in its servitude, you have a lot to be ashamed of. Unfortunately, it's attitudes like this that continue to alienate and separate everyone. On a positive note, the copying, layout and darwings are nice and clear, and the music portion of this can be described as a true "fan-zine". (SB)
PO Box 534 / Venice, FL 34284

FARM PUNX INTL. ILLUSTRATED #? / .50 cents and 1 stamp
5 1/2 x 17 - copied - 12 pgs
Another excellent and informative zine from the folks at F.P. I. that provides a good amount of politics, information and humor. This issue presents it's topics in the form of comic strips pertaining to constructing a worm box, kitchen cleaning, taking on the F.D.A., along with how the editor was inspired to take on his chosen lifestyle after traveling the world. It's definitely motivating to see people take their politics further than wearing them on t-shirts, patches or on records. Great reading and a realistic approach to a revolution. (MA)
F.P.I. / Rt. 1 Box 304 / Whitwell, TN 37397

FIFTH ESTATE #345 / $1.50 ppd.
11 1/2 x 14 1/2 - printed - 32 pgs
That's right, #345 - they've been publishing since 1965! Quality anarcho newspaper with real writing and real articles. Cerebral. Warning: packed with information, may stimulate thinking. Get it. (PK)
4632 2nd Ave. / Detroit, MI 48201

FIST CITY #2 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 44 pgs
Well, usually this isn't my kind of thing. Short story like things that verge on rants. Not as poorly written as you would think and some of the topics (especially the varied levels of sexual violence) make for interesting reading. Not bad. (LH)
Rob / PO Box 423 Westmount Station, Westmount, PQ / H32 2T5 / Canada

FLASHBOMB #3 / $3.00 ppd
5 1/2 x 8 1/2- offset - 44 pgs
Solid Canadian zine that even comes with a soundtrack cassette. Zine has interviews with New Bomb Turks, Plainfield, Superconductor, Polvo, plus some articles on Bloodthirsty Butchers / Copass Grinderz, record reviews etc. Tape is a sampler to expose people to stuff the editors like - Agent 86, Insult to Injury, Jack with Killer, Slug, etc. Well done! (TM)
68 Cornett Dr / Red Deer, Alberta / T4P 2G7 / Canada



FOODBOX #7 / 2 stamps
5 1/2 x 8 1/2 - copied - 18 pgs
An entertaining account of this guy's band's tour. Nice to read. No big words. A minor midlife crisis to start things rolling. Enjoyable to sit down and read. Basically an advertisement for this guy's band, Hellbender. By the end I felt a little hoodwinked, like getting sucked in by an infomercial. (JB)
Al Burian / 307 Blueridge Rd / Carrboro, NC 27510

FOR THE WORLD IS HOLLOW AND I HAVE TOUCHED THE SKY #1/ $3 ppd
8 1/4 x 5 3/4 - copied - 48 pgs
This here zine is a good read by somebody who wants to let you know what's wrong with the world. It has an easy flowing style that shows a comfortable approach to the language. I liked it. Oh yeah, the OK Cola picture is Dan Clowes artwork. (SC)
Grant / PO Box 3064 / Unley S.A. 5061 / Australia

FROM HELL TO BREAKFAST/ $1 (and age statement)
4 1/4 x 5 1/2 - copied - 20 pgs
This comes right out of the school of the bizarre. All art panels in the vein of Kaz, Robert Williams, and Dennis Worden. Definitely worth a lousy buck. (SC)
Blair Wilson / PO Box 45654 / Seattle, WA 98145

FUCKTOOTH# 16 / $ 1.00 w/ stamp
5 1/2 x 8 - copied - 56 pgs
Jen always manages to fill her huge zine with even more information than thought possible. This zine is better with ever issue and though I wasn't so nice about it last time , this issue won me over . Good pieces on food not bombs and super rad piece on the state of prisons today. (MP)
Jen Angel / PO Box 43604 / Cleveland, OH 44143

FULL FORCE #1 / $1.00 ppd
8 1/2 x 11 - copied - 24 pgs
Self proclaimed 'Old School' revivalists (circa Class of 1989) explain in less than perfect English their theories behind such inexplicable scene enigmas as vegetarianism, macho dancing etc. Dave and Jerry have reason to be upset - intelligence is a primary factor in 'Survival of the Fittest' - since they're so low on the scale, they're probably just realizing the end is near. (TM)
12344 Pascal Ave / Grand Terrace, CA 92324

GLOSSOLALIA #4/ $2 ppd
8 1/2 x 11 - copied - 68 pgs
Humpers, Cockfight, The Sacred Hearts, The Goads, record reviews, fiction, and more in this poorly designed and shittily copied LA zine. The writing is ok, it'd be cooler to pick it up free down there. You need a vacation anyway. (I'm not saying this is worth going to LA to get, it's just that we've all been noticing you look a little peaked. Take some time off.) (JP)
4470 W. Sunset Blvd. #425 / Hollywood, CA 90027

GOORGH!! #17 / $2.50 ppd
8 1/2 x 6 - copied - 36 pgs - French
Lots of band interviews in this one, Garlic Frog Diet, Sick Of It All, SNFU, Victims Family, Drive Blind, Voodoo Muzak, plus more. There is also lots of record reviews of French bands with cool names. (HH)
6 Allees de la Chenaie / 33200 Bordeaux / France

GROUNDLEFT #1 / $2.00 ppd
8 1/2 x 6 - copied - 24 pgs
This is a new zine from Scotland that reminds me a lot of Drop Out zine, both in content and format. Personal type zine with

a cathartic approach, venting frustration and wanting more than what's present, and just as you think the editor is letting you in on all she thinks and feels, she pulls the plug at the very last minute. (MA)
Kirst / 21 Willowbrook St. / Woodlands / Glasgow / G3 6LY / Scotland

GROW UP #1 / $2.95 ppd
8 1/2 x 11 - copied - 28 pgs
What you could be holding in your "greasy little hands" is a collection of comics and artwork from LA areas budding young artists. Indeed slightly demented, torturous and gangly drawings and funnies sure to excite even the dullest of persons. Not too much verbally to go along though..But hey, if you like comics, then you should check these out! Except for the price being a little high it's good. (JX)
9003 E. Leroy / San Gabriel, CA 91775

HEADACHE DESCRIBED #3 / $3
7 x 8 1/2 - offset - 52 pgs
A thick and densely packed zine. Good, but politically one-dimensional graphics. The layout isn't always reader friendly due to the use of small, uniform type throughout with few headlines or other borders. Which is unfortunate because some of what's in that type is quite good. Features letters, articles, reviews, The Meat Shits, Below Zero (store in Merced), Man is The Bastard (!), and much more. We are also told that 'bums'(?!!!??) are people too. Gee thanks. (BA)
Mark / 909 Terrace Pl / Modesto, CA 95350

HECTOR'S BAG OF FISH #2/ $1 ppd
8 1/2 x 11 - copied - 22 pgs
A goofy zine, lots of odds and ends, my favorite being the layout on police hardware. Has an interview with Wretched Ethyl and The Insignificant. The best here is the piece on how MRR has become centrist. (Hey, you know, message to a bigger audience blah blah.) (GF)
16783 NW Greenhoot Rd. / Yamhill, OR 97148

HELLBENDER #4 / $1.00 0r 4 stamps
8 1/2 x 11 - copied - 24 pgs
Lots of music and zine reviews, two short interviews and a couple of opinion pieces. Not much depth, but plenty of attitude. Worth a dollar for the reviews. (JW)
Jason Horton / PO Box 547 / Vails Gate, NY 12584

HUMBUG VOLUNTEER #1 / $1 (ppd?) or trade
8 1/2 x 11 - copied - 36 pgs
...a zine done by two pals in two different cities. Pretty okay - especially being a first issue - but there are one or two really stupid things in here... like the 18 ways to be an asshole list. They also seem to take it personally when rockstars sign to major labels. The presentation suffers a bit from bad reproduction. (KQ)
2918 Durango Ct / College Station, TX 77845

INBRED PICNIC #1 / $1.50 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
I think I like this, although it's so hard to read that I can't be sure. It has some decent writing and a depressing comic in the centerfold, along with the usual music reviews, and something that resembles an interview with the Diesel Queens.Not bad for a first issue, hopefully the second will be cleaner. (JW)
444 W. Poplar # 4 / Stockton, CA 95203

EARQUAKE
N°38
Janvier Février 95
4 FF
BANLIEUE ROUGE
HELEN OF OI!
SHAGGY HOUND
7 HATE
EVERSOR
THORAZINE

INNOVATIVE PLAGIARISM #4 / $1 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
Not quite 1/2 full of ads, we've also got zine music and show reviews, an interview with the Offspring, something about punk waves, and more....Not particularly something for the spare toilet at our house, but someone scrounging through the Epicenter free box will get an okay zine. (KQ)
6633 Paseo del Norte / Anaheim, CA 92807

INSIDE LOUD #7 / $.50 or 2 stamps
5 1/2 x 8 1/2 - copied - 38 pgs
This zine seems to be mostly show reviews and ads, but it does have an interview with The Bittersweets and one with Sloppy Seconds. Plus some other stolen bits of light entertainment. (GF)
PO Box 177 / Cypress, CA 90630

JAMES KOCHALKA SUPERSTAR #6 / $2.00 ppd
5 1/2 x 8 1/2 - printed - 18 pgs
An easily-digested mini-comic falling somewhere between "Family Circus" and "Hi and Lois" in level of complexity. A pithy tale of the abuse a young boy suffers at the hands of neighborhood bullies, his mother, and his dog. Neat stuff, though it's questionable to expect two bucks for it. (JR)
PO Box 8321 / Burlington, VT 05402

JAZZBO #1 / $3.50 ppd
7 x 10 - offset - 28 pgs
Sassy comic with a Sassy Magazine feel: sorta fun to look at but very little substance. Slick and grunge Like. (CC)
Slave Labor Graphics / 979 S. Bascom Ave / San Jose, CA 95128

JUNGLE #11 / $4.00 ppd
11 1/2 x 8 - printed - 60 pgs - Finnish
An excellent zine from the Finnish scene that will fill you in on what's happening there. It has band interviews with Demolition 23, Offspring, Johnny Ramone, Die Toten Hosen, Karen Monster, Jack Meatbeat plus lots more. There are also lots of photos and music reviews. (HH)
PO Box 47 / 13211 HML / Finland

KIDS LOVE IT! #1 / $2.50
8 1/2 x 11 - offset - 24 pgs
A well written zine with clean and simple layout. Good interviews with filmmaker John Waters (!) and Johnny Puke (w/ photos of G.G. before and after) Editor John Sewell seems to have a low opinion of his local Knoxville music scene and isn't short on opinions in his "Good bands that should break up", "Top ten bands" list and a rant on the "State of rock today." (BA)
John Sewell / 1530 Northshore Woods Dr. / Knoxville, TN 37919

KING-CAT COMIX #47 / $1 ppd
5 1/2 x 8 1/2 - copied - 24 pgs
A sweet and sad story of high school angst love and frustration. I like the fact that the style of the drawings look as if they were drawn as doodles in high school. There is no pretension and it hit me in my high school fake nostalgia soft spot. (JB)
John P. c/o Spit & a Half / PO Box 18510 / Denver, CO 80218

LIBEL/ALIEN/IDIOT NATION / $1
5 1/2 x 8 1/2 - copied - 36 pgs
A triple zine bill...three zine editors get together in St. Louis and tell all!! (sort of) If you like reading about people taking Greyhound and hanging out then maybe you'd like this. There's some other stuff about school, holidays, depression, corporate Amerikkka, etc. But...I don't know, I guess hearing super personal things about strangers just doesn't intrigue me in general. Oh yeah, and there's some incorrect punk gossip in here too (Rancid didn't sign yet and Jawbreaker signed to DGC, not Interscope, if you care). (ML)
Witknee / 1024 Chautauqua / Pacific Palisades, CA 90272

MAC PARIADKA #11 / $5.00 ppd
8 1/2 x 6 - printed - 84 pgs - Polish
Punk and anarchism meet here in this zine. It's well laid out with lots of interesting graphics and photos. It has informative articles on anarchy in the 1917 revolution, plus stuff on the current government. There is also a 16 page punk music supplement in the middle. Finally there are reports from around the world. Great zine for those wanting stuff from Eastern Europe. (HH)
PO Box 67 / 81-806 Sopot 6 / Poland

MARRIED PUNKS ZINE #3/ $1
8 1/2 x 11 - copied - 24 pgs
A chaotic zine that wanders fiddles and yells at all kinds of things. Freaks who wish to take you away from all that bullshit and drag you headfirst through the bile that is. And hey, Offspring give grooming advice, plus Operation Rescue! (SC)
PO Box 991424 / Redding, CA 96099

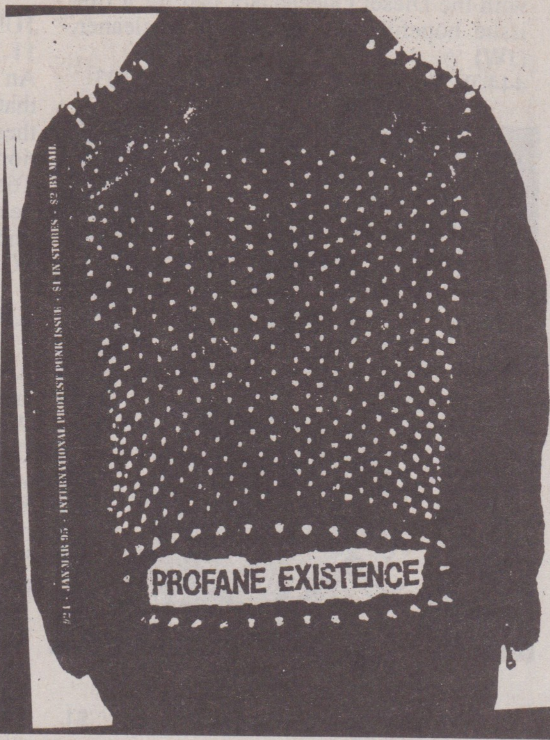
MAXIMUM ROCKEROL #3 / $3.00 ppd
12 x 8 1/2 - copied - 56 pgs - Spanish
Lots of band interviews, Seeing Red, Pullerman, Les Miserables, Born Against. There are also scene reports, reviews, comics and politics. Just straight ahead hard-core. (HH)
Macaco Records / Aptat. 202 / 08440 Caededeu / Barcelona / Spain

MESSY FLOWER #2 / 2 stamps or trade
4 1/4 x 5 1/2 - copied - 48 pgs
Reading this zine is kind of like hanging out with someone who babbles endlessly: sometimes it's cute, other times just annoying. A lot of random thoughts about shoes and Halloween and crushes and personal stories that don't have much relevance outside of the editor's world. (ML)
Hanna Fushihara / RISD Box 717 / Providence, RI 02903

MILAN'S ZINE #1 / $1.00 or trade
5 1/2 x 8 1/2 - copied - 28 pgs
Very thoughtful zine packed with opinions and brief quips. With reviews and personal stories, it's a sober and rational little package. (CC)
Milan / 1755 Herbert St. / Tecumseh, ON / N8N 4G5 / Canada

MR. JINGLE #1 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 14 pgs
A dense, chaotic mini-comic relating an experience hitchhiking that goes horribly awry. The roughness in the artwork is a little distracting at times, and my usual complaint of not enough pages for two bucks still stands, but this is still a nice debut. (JR)
Jeff / 163 Buena Vista / De Kalb, IL 60115

MUSIC FOR PORTABLE CHORD ORGANS#1 / $ 1 ppd or trade
7 x 8 1/2 - copied - 24 pgs
This has short interviews with Mykel Board, Shellac, Air Miami and Honeybunch. There's also a bunch of reviews and articles on Black Sparrow Press and "dream music." Pretty sloppy layout. (ML)
Rick Hasan / 1734 Carol St / Downers Grove IL 60515


#24 · JAN-MAR 95 · INTERNATIONAL PROTEST PUNK ISSUE · $1 IN STORES · $2 BY MAIL
PROFANE EXISTENCE

NOISES FROM THE GARAGE#3/$1.50 ppd
8 1/2 x 11 -offset - 48 pgs
A news print interview based book that has tons of words about Zoom and Slackjaw. Super slick with great photos. A must read. (MP)
Brian Marshall / PO Box 712 / Lawrence, KS 66044-0712

OUTPUNK #3 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 56 pgs
A queer punk zine jammed with a lot of quality writing. Good interviews with various queer bands, a Pansy Division tour diary, and some interesting pieces on S/M and punks with AIDS. Also two pages of useful addresses. (JW)
PO Box 170501 / San Francisco, CA 94117

PARANOY #1 / 2 stamps or trade
5 1/2 x 8 1/2 - copied - 32 pgs
just short pieces on anything and everything the author is thinking about, thrift stores, boredom, censorship etc. Fun and simple. Also has an interview with Will Dandy from Punk Planet. Nice one. (GF)
1477 Leonard / St. Peter, MN 56082

PERVERT #2 / $3 ppd
7 x 8 1/2 - copied - 32 pgs
I guess the last issue of this got a scathing review...I can't even muster up the interest to do that much. An expensive indie comic with stories that are mostly just pointless, if not down right stupid. (ML)
PO Box 42023 / Montreal, PQ /H2W 2T3 / Canada

POLARIZED SOCIETY #1 / $1 or 3 stamps
5 1/2 x 8 1/2 - copied - 28 pgs
Bad writing. Really bad. Nothing of value here, except a brief Dee Dee Ramone interview. Avoid. (PK)
PO Box 36 / Saratoga Springs, NY 12866

PROFANE EXISTENCE #24 / $2.00 ppd
8 1/2 x 11 - newsprint - 56 pgs
First off, props for dropping the tabloid format and returning to the regular, easier to manage, full size style. As always, PE delivers quality with every issue, and this one is no exception with news on political actions and situations from around the world, coverage of punk, hardcore and grind (Grave Zellen, Health Hazard, and 3 Way Cum), information on Chaos Days '95, a section on squats and anarchist community centers, along with columns, reviews, letters and more. Patiently waiting for issue 25. (MA)
PO Box 8722 / Minneapolis, MN 55408

PUNK PLANET #5 / $2
8 1/2 x 11 - offset - 78 pgs
Better still. This issue has Bikini Kill, Huggy Bear, and the Queers. Lottsa columns, reviews etc. Grows more and more into its own style with each issue. And hey, they're even on the Internet! I have seen the future... (GF)
PO Box 1711 / Hoboken, NJ 07030-9998

PUNKER THAN THOU #1 / $1 ppd or stamps
8 1/2 x 11 - copied - 26 pgs
Not much to this fanzine. A few stories and rants. Collages of photos from his high school year book and his porno magazine stash. Plus a picture of his sister. I'm guessing he's pretty young. Pretty ambitious considering. (LH)
Joe / 1036 E171 St. / Cleveland, OH 44119

RAGE #5 / 2 stamps
8 1/2 x 11 - copied - 14 pgs
Assembled by a local group of feminist punks, this zine is full of information and inspiration. Support this zine! (CC)
PO Box 2962 / Rapid City, SD 57709-2962

FANZINE REVIEWS

RIVET #5 / $2.00
8 1/2 x 11 - copied - 28 pgs
Crazy old school stylings from Kansas . This has great features such as tales of a back yard strip show and friends being unable to smash windows. definitely look this one up. (MP)
Spaceman / 698 Queen St.West Box 193 / Toronto, ON / M6J 1E6 / Canada

SHIT ON BRISBANE #9 / $2.00 ppd
8 1/2 x 11 - copied - 16 pgs
Back after an eight-year absence (!), Shit on Brisbane contains some quickie interviews with obscure local bands (sorry) such as Beer Metal , the Onyas, Fat, and others, as well as a few tossed-in extras showcasing the editor's subtle sense of humor. Quite a few creative spelling errors. (JR)
PO Box 405 / Hamilton, Queensland / 4007 / Australia

SHODDY GOODS #1 / 25¢ and stamps
5 1/2 x 8 1/2 - copied - 26 pgs
The first issue of what plans to be a monthly "punk zine". Local scene news, interview with Moral Crux, ideas on California's Prop 187, and various witty contributions. (CC)
PO Box 160150 / St. Louis, MO 63116

SNAK FUD #8 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
Hands down, the most hilarious zine I have ever read! I'm not exaggerating when I say that each page had me laughing out loud, reading this to my friends, and then reading this a good 10 times more later. The definite highlight is the "9 Ways To Spot A Jock" along with the story about a run in with some jocks, also in this issue is the trademark "True Pet Death Stories", a piece on Hyundais, a puke story, comics, a quiz, two views of selling out, a story from AFI, urban folklore, stories of living in Boston and tons more. The best value for your entertainment dollar. (MA)
Box 127 / 48 Shattuck Sq. / Berkeley, CA 94704

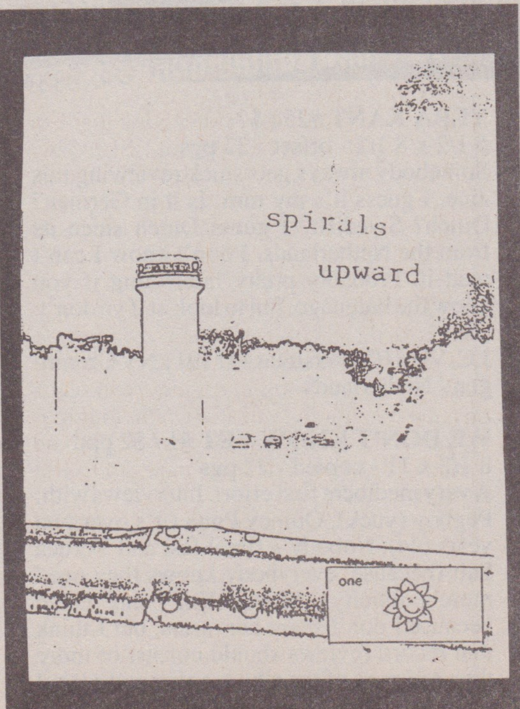
SOILLIR #2 / $1.00 ppd
8 1/2 x 11 - copied - 48 pgs
Man, there's a lot of shit here for just a buck. Tons of photos and articles and blurbs that seem to come from a million different contributors. Interviews include Universal Order of Armageddon and People Against Rape. Lots to read in all it's inconsistancies. Even a little tribute to Fuel. (LH)
PO Box 442 / Ladson, SC 29456

SOMETHING FOR NOTHING # 26 / stamps
5 1/2 x 8 1/2 - copied - 18 pgs
Punkish zine with history! Columns, record and zine reviews and brief opinion pieces ranging from capital punishment to root beer to "inside the walls of prison". Very diverse, a good rainy day zine. (CC)
516 Third St NE / Massilon, OH 44646

SHODDY GOODS
#1 DECEMBER, 1994
25¢ OR 1 STAMP
REMOVE that GAG from Your VOICE

SOUL DOUBT #3 / $.50 or 2 stamps
5 1/2 x 8 1/2 - copied - 48 pgs
Pretty good zine, focusing on music, with some brief editorials thrown in. Interviews with Rancid, Pennywise and Unwritten Law. A stupid story which was kind of iffy, and also since the cover is all softcore magazine photos of women, some folks may not like this. They also bag on Rancid for signing to Epic, but I'm sure they'll apologize in the next issue. (GF)
PO Box 15153 / Gainesville, FL 32604

SOUL TWINKIES #7/ $3.00 ppd
8 1/2 X 11 - copied - 20 pgs
Yow! River's Edge parody, Fear lyrics adapted, Tom Teenager gets a job washing dishes, Killer Killer vs. Gun Man, crazy graffiti & weird sketches in the latest amazing comic from Bobby Madness. Never even close to P.C., Bobby stews up a pot of sex, violence, and drugs with tons of belly-laughs. Does it sound like I'm writing ad copy for this yet? I'm trying to. Really, though, you should get this. You might want to send a statement saying you're 18 (even if you aren't), just to keep anyone from getting busted. (JP)
Wow Cool / 48 Shattuck Sq. #149 / Berkeley, CA 94704



SPIRAL UPWARDS #1 / trade and stamps
4 1/4 x 5 1/2 - copied - 30 pgs
A very personal plea for communication and community. This zine has a warm, honest feeling to it - not for the jaded or cynical, although it may do you some good! (CC)
1210 Gregory Pl / Downers Grove, IL 60515

SPONTANEOUS COMBUSTION #16 / $1 cover
8 1/2 x 11 - printed - 64 pgs
This could easily pass for Punk Planet. Ints w/ Man Or Astroman?, D.I., Dolomite, K. Hendricks, Oblivians, & Superconductor. Also columns, writing, and tons of (dated) two-sentence record reviews. Quality and quantity for only $1! I can't believe I've never seen this before- and this is #16! A force to be reckoned with. (PK)
3943 Cumnor Rd. / Downers Grove, IL 60515

SUSPECT DEVICE #21.75 / $2 ppd
5 1/2 x 8 1/2 - copied - 18 pgs
This is a extra mini issue of this established music zine. Interviews with M.T.A. and Jawbreaker, reviews and some goings on in the editor's life. Lots of information in a friendly style. A little cliquish, but then we are a clique... (GF)
24 Windrush Rd. / Millbrook, Southampton / SO16 9DD / UK

THAT GIRL ZINE #4 / $1 ppd
5 1/2 x 8 1/2 - copied - 24 pgs
A thin volume of good sense. The first page is an interesting not quite rant about refusing labels that one may have put on themselves. Also, I've read most of the books that she has on her list of reading material... Anyway, this is an anti-riot grrl, riot grrl zine. By anti, I do not mean opposed to, but simple nonlabeling wants. So while this left no real lasting impression on me, it is a fresh tasting and minty backward view on labeling one's self. Also an interview with Skinned Teen. (JB)
Kelli / PO Box 170612 / San Francisco, CA 94117-0612

TRANZOPHOBIA #3 / $3.00 ppd
11 x 8 1/2 - copied - 48 pgs - French
There is lots of information on weird French bands in this zine, Squares, Real Kool Killers, Seven Hate, Zeros, Naufrages, etc...

Plus there are plenty of record reviews and some scene reports. (HH)
Silvain Fayard / 40 Rue de la Badovillere / 42000 St. Etienne / France

TRUE SWAMP #4 / $3.50 ppd
6 1/2 x 10 - offset - 36 pgs
True Swamp is another one of those full-fledged, "legitimate" comic books (as opposed to self-produced minis) that occasionally find its way to MRR for review. You gotta admire the work that goes into the art and production of a comic like this, but the story itself - a vague account of the trials and tribulations faced by a bunch of talking frogs and insects living in a swamp - left me less than enthralled. Lacking something in the Human Interest Dep't. (JR)
Slave Labor / 979 S. Bascom Ave. / San Jose, CA 95128

TRUSTKILL #3 / $3.00 ppd
8 1/2 x 11 - newsprint - 56 pgs
Holy christ!! It's been a while since last issue, but after seeing this, it was definitely well worth the wait. Improvement across the board, from layout to photography, interviews, reviews, and a quality print job. Interviews are with Doc Hopper, and Snapcase alongside photos of Assfactor 4, Strife, Chokehold, etc., plus a special columns section with each columnist discussing their stance on religion. Great zine, great reading, and a great way to spend the day. (MA)
23 Farm Edge Lane / Tinton Falls, NJ 07724

UGLY AMERICAN #9 / $4.00 ppd
8 1/2 x 11 - copied - 140 pgs
Well, none of these people are here to please anyone, but they've sure got a lot to say. Tons of reviews of records, books, shows and porn. Yes, porn. There is an article on privacy and there are interviews with the Dog Faced Hermans and Schooly D. It's not truly awful. (KQ)
PO Box 1112 / Ocean City, NJ 08226

UNDER THE VOLCANO #23 / $2
8 1/2 x 11 - newsprint - 62 pgs
A solid music magazine, falls in line with Flipside and MRR. The layout is designed for someone who wants to read the article, not for one who just wants to picture browse (read as very few graphics) Interviews with: Bad Religion, Cop Shoot Cop, Jello Biafra, Leeway, Smile and Thorpe. I don't know, I just can't get excited about this thing. It's got know soul, only a nice clean look. I feel empty when I read the smeary newsprint pages of Under The Volcano. (JB)
PO Box 236 / Nesconset, NY 11767

UNITED BLOOD #5 / $3.00 ppd
8 1/2 x 6 - printed - 32 pgs - Croatian
There are band interviews, Fugazi, Motus, Megabitch, No Means No, Bambix and Gulag. Plus there are plenty of fanzine and record reviews. Also has lots of interesting photos. (HH)
Darko Prolic / Vinkovcka 53 / 58000 Split / Croatia

VELVET GLOVE #2 / Stamps
4 1/4 x 5 1/2 - copied - 32 pgs
Simple, straight forward, almost cute but not cute at all - this zine has drawings, thoughts on mean people, elementary school, reviews and info on a new distro project, cupcakes. Read. (CC)
4932 Linscott / Downers Grove, IL 60515

trustkill
3
doc hopper
snapcase

VERA KANT #25 / $?
5 1/2 x 8 1/2 - offset - 32 pgs
Somebody always gets stuck reviewing this zine, I guess it's my turn. Is it in German? Dutch? Swedish? I guess Dutch since its from the Netherlands. I don't know I can't read it. Probably pretty interesting if you know the language, fun to look at if ya don't. (JB)
J.C. Vera / Oosterstraat 44 / 1911 NV Groningen / Netherlands

WE DON'T KNOW YET #1 / $2 ppd
8 1/2 x 11 - copied - 22 pgs
A very mediocre first effort. Interviews with: Pegboy (yuck), Quincy Punx (it's over two years old), Nobody's Breakfast and Veruca Salt (because, everybody knows they need more publicity). Maybe I'm being harsh because I don't share her tastes, but I think that record reviews should consist of more than a picture of the album cover and a label address. (JB)
Krusty / PO Box 16120 / St Paul, MN 55116

WHEN SHE WAS GOOD #1 / $1 + 2 stamps
5 1/2 x 8 1/2 - copied - 36 pgs
Riot zine alert! See you think I'm being negative already. I'm not. in fact any zine that has Game Theory as one of their top bands can't be that bad... What i liked best about this is the big movie reviews section. Lots of em and a good selection. There's also stuff about greyhounds, nutrition and even gen x. So if you've miss the riot so far, and want to jump on, here's your chance. (JX)
Jenny / 18309 W. Anderson Rd. / Sand Springs, OK 74063

WORDS OF HONOR #1 / $1 ppd
8 1/2 x 11 - copied - 36 pgs
Well I've actually been more into straight edge lately, so I actually enjoyed this zine. And even though i was part of the "old school" who have seen Gorilla Biscuits, i thought this zine offered some good articles and stories, and not just about SE. WOH also has some interviews with Avail, Shift, and Bouncing Souls. So if these bands or the edge interest you, then you should pick this pup up! (JX)
723 Princtom Rd. / Lannoka Harbor NJ 08734

YOUR BUTT # 5 / $2.40 ? + postage ?
8 1/2 x 11 - copied - 40 pgs
Wow, these guys are slick. Also very silly. Bevis and Butthead would love this if it didn't have so many words in it. Actually it's got some really good writing and a lot of very clean graphics. Your mother would not enjoy this. (JW)
ASSCOM Productions / 465 California St. # 715 / San Francisco, CA 94104

ZERO HOUR #2 / $1.00 ppd
8 1/2 x 7 - copied - 48 pgs
This is a decent zine with a poetic personal feel to it. The writing is mostly on an introspective level dealing with confusion, memories and getting up there in ones' age, along with quite a bit of poetry. The text didn't do much for me, but the quality of the photography is absolutely incredible, with great composition and all, also the editor took the time to have them screened to retain their impact. Much props are given, and much props deserved! Among the photos of 108, Resurrection, Avail, None Left Standing, etc., you'll also find reviews (vinyl, and stupid products like the flowbee) and an article on the death penalty. (MA)
James Suh / 210 Lake St. #2H / Ithaca, NY 14850

FANZINE REVIEWS

A.M. #3 / 1 stamp
This is a zine and a catalog. The zine side contains art, reviews, news, and many opinions. The catalog offers a wide variety of punk releases to major 'alternative' rock on all formats.
PO Box 10338 / San Bernadino, CA 92423-0338

ANCIENT GRANDMA SECRETS #10 / $1.00 ppd.
The content here is reviews of just about every type of music, mostly punk and 'alternative'. Really well written and informative.
PO Box 427168 / San Francisco, CA 94142

BIG LOAD #4 / 3 stamps
This is a zine that has nothing but ads. If you're into shopping through the mail...
PO Box 8838 / Minneapolis, MN 55408-0838

BLACK INK WHITE PAPER #16 / $1.00 ppd or trade
Skankin' Pickle, reviews, opinions, clippings, etc.
519 Baylor Rd / Elmira, NY 14904

CONCRETE JUNGLE #3 / $4.00 ppd.
Super thick artsy skate zine! Very little words, but a lot of photographs, some are good, some are artsy, but there's a lot to look at and choose from. It's great to see more and more independently produced skate zines.
PO Box 621 / Northville, MI 48167

COPIUS TO PONTIUS PILATE #4 / $1.00 ppd.
Humorous zine with Taco Bell review, horoscopes, advice column, interview with the Eggs, etc.
602 B Mary Park Hall / 802 Font Blvd. / San Francisco, CA 94132

DINER REVIEW #? / 2 stamps
Interview with Danny Thompson, reviews, reprints of comics with diners as the backdrop, etc.
809 Rowen Rd / Silver Spring, MD 20910

DORK #4 / 1 stamp
Down By Law, the Dallas zoo, photos, and more.
Rt. 2 Box 774 / Copperas Cove, TX 76522

ERETHISM #2 / $1.00 ppd.
A fake interview with Newt Gingrich, lots of opinions, reviews, and clippings.
72 Plymouth St. / Montclair, NJ 07042

FUZZY HEADS ARE BETTER #1 / $1.00 ppd.
A new zine focusing on the indie pop sounds with Cub, Mower Queen, White Bread zine, Raggedy Ann, Skinned Teen, Junebug, Lois, Opinions, comics and more. Cool zine with a fun attitude and a great size format to match.
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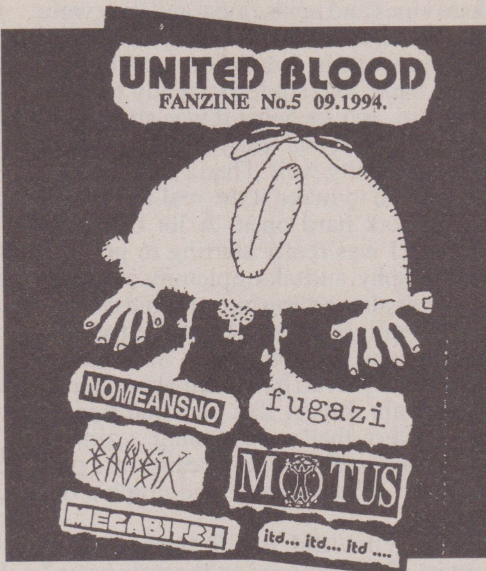

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This is a side zine from the editor of Break Free, the focus is from a straight-edge perspective with opinions, pictures, lists

MORE LISTINGS

and ads.
Chad Rugola / PO Box 121 / Lehman, PA 18627

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Heather / 79 Washington Square East #307 / New York, NY 10003

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Issue 11 has Spitboy, articles and reviews. Issue 12 has Pansy Division, articles, and reviews.
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A guide sheet of zines from around Canada, but I'm sure she'll review and list other zines from around the world. If you do a zine yourself, send one in.
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TOXIC FLYER #13 / $1.00 and 3 stamps
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VIGILANCE #4 / **MOO COW** #14 / S.A.S.E.
Another split issue with these two. Vigilance consists of opinions, reviews, news and more. Moo Cow is comprised of reviews, a couple of lists and thoughts.
PO Box 4021 / Attleboro, MA 02703

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Reviews, news and opinions. This gets better with each installment.
Mike Pelczarski / 159 Main St. / Three Rivers, MA 01080

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Interview with 1096, clippings, reviews and ads.
PO Box 342 / Mt. Pocono, PA 18344

ZINE #8 / $2.00 ppd.
Fitz Of Depression, Lois, and Raised By Yaks, along with reviews.
PO Box 136 / Corvallis, OR 97339

ZINE OF THE MONTH

No introduction necesarry this time around. All of the reasons I like this zine pretty much come out in ther interview. The below conversation took place a couple of days before Christmas, over the phone with the editor, John Lacroix. Interview by Matt Average.

MRR: Tell us why you started doing *Extent*, and why did you choose to do a zine instead of starting a band or a label.

John: I started doing zines live 5 or 6 years ago, I had a friend who did a skate fanzine, and he got some other bigger zines at that time, like *Good & Plenty*, a lot of zines like that, and I just really like looking at those zines and reading about the bands.. The fact that my friend did one made me think that it was possible for me to do one, because he was a friend of mine and not some mysterious kid out in California or in New York doing it, Nhe was just a friend, and I saw how he did it. So, about 4 years ago I did a couple of little skate zines and punk zines, and they were one issues, and I did those for a while and they were really fun. After that I did get into a band, and started to really get into hardcore, and see what it was about, and how it worked, and really getting to know hardcore really well. Then I did *Extent*, I just decide to make it the real thing, and really work hard on it. A lot of it was because I was really starting to get into photography, and taking pictures of bands, and I was also getting into graphic design. It was really fun for me to take the pictures, layout the zine, put it all together and actually write how I felt about bands and certain things, like personal things, and I guess that's why doing a zine is really important to me, because it's part of my art, photography, and graphic design.

MRR: What did the first few issues consist of, as opposed to the new issue?

John: The first three issues were really photocopied messy. I worked hard on them, but I didn't know exactly how to make that hard work pay off. I laid it and everything, but I didn't really know how to lay it out and make it look the way I wanted it to, so I wasn't really happy with the first three issues. There's lots of horrible horrible interviews in them. The bands were great, it's just that I couldn't then and I still can't do interviews, that's one of the hard things about doing the zine for me, is the interviews, and being able to speak well with the people.

MRR: What would consist of a good interview for you?

John: For me? I like read about something I don't know about, that I haven't heard about. I like to read about people's personal things, things that go on in their life. Hardcore is so personal, and I want to feel like I know this person when I read about them. I don't want to read "Tell me about the new album", or "Tell me about this or about that". All of the interviews I've done in the past were always like that. "Tell me about the band. Why did you start the band"? I don't want to hear that. I want to hear more personal things about the band and how they feel about certain things that are personal to them.

MRR: Some of those questions are important, such as history, so you can know their background, where they came from...

John: That it is important, but in some cases it isn't important. How many Supertouch interviews have you read? They all say the same thing. If there is some kind of story behind them, something that might crack a smile, then I think it's really important, but if it's some shit I've heard a million times, then why bother?

MRR: Something I've noticed about you zine is that it seems optimistic and encouraging, unlike a lot of zines lately, that are pessimistic and have a lot shit talking...

John: That's really weird that you say that. I'm so cynical, and people tell me this all the time, how cynical I am, how pessimistic... It's just part of my personality. Basically, I think hardcore is really fucked up right now. There so many new problems every year, it's so fucked up. I don't like it, but why just sit there and complain about it? I would rather just kind of give it some silver lining. Give it a little something to make it seem like it doesn't totally suck. So many people around here (Boston) have stopped listening to hardcore, stopped going to shows, stopped doing every thing, just because of the way thing are. If it gets to the point where you totally hate it, I guess you've got no choice. But I'd rather just try to make it not suck anymore.

MRR: So what sucks about it?

John: Like what you said, all of the shit talking, everyone wants to get their 'stardom' by making fun of people that are considered cool by other people, and that's just so fucking lame.

MRR: Don't you think that maybe if you point these things out, and not just look at the good aspects, but if there are things that you don't like, draw attention to that, don't you think maybe that will help change it somewhat?

John: Part of addressing the problem is saying; "This is what sucks about it, and this is what doesn't suck about it". Showing both sides of it and saying, "If this is what sucks about it, this is what we can do to make it better". In the new issue there is a lot of pessimistic stuff. Like there's an article about how people hate other people because they're hated by those people. It's all fucking bullshit. So, in that way I try to show it in a funny way just to show how fucking dumb it is. In that case, maybe they'll crack a smile about it, and say, "Oh yeah, maybe that really is dumb". Even stupid, funny little jokes raise awareness.

MRR: How do you feel about seeing more and more hardcore and punk in the mainstream?

John: I was thinking about that earlier today. I was listening to Samiam "Billy" today, and those songs are so good, they talk to me. Now Samiam are on a major label. I don't think all of the people that are going to see them now, that aren't punks, I don't think they're going to speak to them in the same way. I don't think they care, I feel like they are turning their back on me. Even though I've never spoken to Samiam my whole life, it's just impersonal. The whole mainstream thing is impersonal. They're just rock stars, the shit people have been talking about for so long. I don't want to see hardcore bands in the mainstream. It's not that I don't think your average college kid can't go out and listen to Green Day, that's fine, they don't understand it. I don't think there's any background for them to ever be able to understand it. They're not us. It's like punks speaking to punks, not punks speaking to jocks, or punks speaking to metal heads. It's all separatism, and it's not cool, but, I hate to say it, but it's the way it should be.

MRR: It's like you said, I don't think a lot of these people in the mainstream press know what the hell they're talking about. A lot of them never even heard of someone like the Velvet Underground until a year or two ago, or any of the earlier punk bands, even Husker Du, or Black Flag.

John: Even Henry Rollins doesn't say a damn thing about Black Flag. I don't care if any of these bands make money, they can make money all they want. I read this college newspaper and they were talking about the Offspring, and they said, "Their debut album..." . They don't even fucking know about the Offspring, and in this same paper they said Offspring was this corporate manifested band, meaning that this record label got these people together, like they did with New Kids On The Block. They said it was their debut album, and that it sounded like Skid Row. They shouldn't be writing about this shit. Leave us alone. Leave the punk music to the punk kids. To me, Green Day isn't punk anymore; their music may sound punk, but they play these huge shows, and they're not playing with any real connection with the audience. It's like, 'We're the rock stars and you're the audience'. It's like it used to be, 'We're all punks, that's it'. I've had people, like cheerleaders, come up to me and say, "I've been listening to Green Day for a whole year". (laughter)

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MRR: How long do you think this fascination with punk will last?

John: I hope it disappears quickly. All of these punk bands have replaced all of the bands from the Eighties, like Bon Jovi and Motley Crue, it's like the new glam rock. In ten years it's probably going to be something like avant-garde jazz, or something like that. Pop punk is the new thing, before it was grunge, and that lasted like two years, pop punk will probably last about the same, and then God help me, like metal hardcore will not be the new thing. It's getting there, like Sick Of It All, and bands like that, and that's going to sicken me too. (laughter)

MRR: How long have you been into photography?

John: Photography has outlasted everything I've ever done, besides skateboarding. I started taking pictures when I was 10 years old. When I went on vacation or whatever, I took pictures, I always got these little Christmas all of the time... So pictures have always been really attractive to me, I've always wanted to take pictures. Within the past 4 years I started to actually go in the darkroom and do work there, learn how to take pictures and do different things and play with the process of the whole thing. Photography has always been an interest in my life for as far back as I can remember.

MRR: Are there any plans to possibly do an all-photo issue in the future?

John: i don't think so, because I still like to write. To me, an important part of the whole zine is typography and the design of the whole thing. Typography interests me a lot with the zine, and playing with text boxes and stuff like that. The fact that there is words and type there is really important to me, so I probably wouldn't do an all photo issue.

MRR: What, to you, consists of a really good fanzine?

John: In no order, I like nice pictures, a nice layout, and a really nice layout to me doesn't mean a computerized layout and typesetting and all of that kind of stuff. Some of my favorite zines are *Tidbit*, and that's not done on a computer, it's all rip and tear, cut and paste and all of that kind of stuff. *Fence Climber* is really nice, and he does a lot of paste up. Then there's *Positron*, and *Commodity*, which is like the best. *Commodity* has the best typography, and the best layouts, and that's both computerized typesetting and cut and paste layouts. I just like a layout to be done really well, and not thrown together in a weekend.

Obviously, content. If there are totally obnoxious statements throughout the whole zine it really bothers me. I can't stand self-righteous know-it-all namedropping zines. It just pisses me off, it's so dumb. The trendy thing is to talk shit and make funny jokes, and that doesn't do anything for me. *Heartattack* has good stuff to read some times, but the layout is so boring, and there is no humor in it. There's touches of dry humor in it, but it doesn't make me happy to look at it. Stuff like *Commodity* and *Fence Climber* and *Tidbit* and *Positron* are really awesome, and it's stuff like that that I look for in a zine.

MRR: Wrap this up with whatever you have to say.

John: I guess this is where I beg for people to buy my zine, because I work hard on it, and I think maybe some people will get something out of it. I need people to help distribute it, and help write and send me pictures too. I guess that's it.

John Lacroix/ 148 Hillside St #2/ Boston, MA 02120

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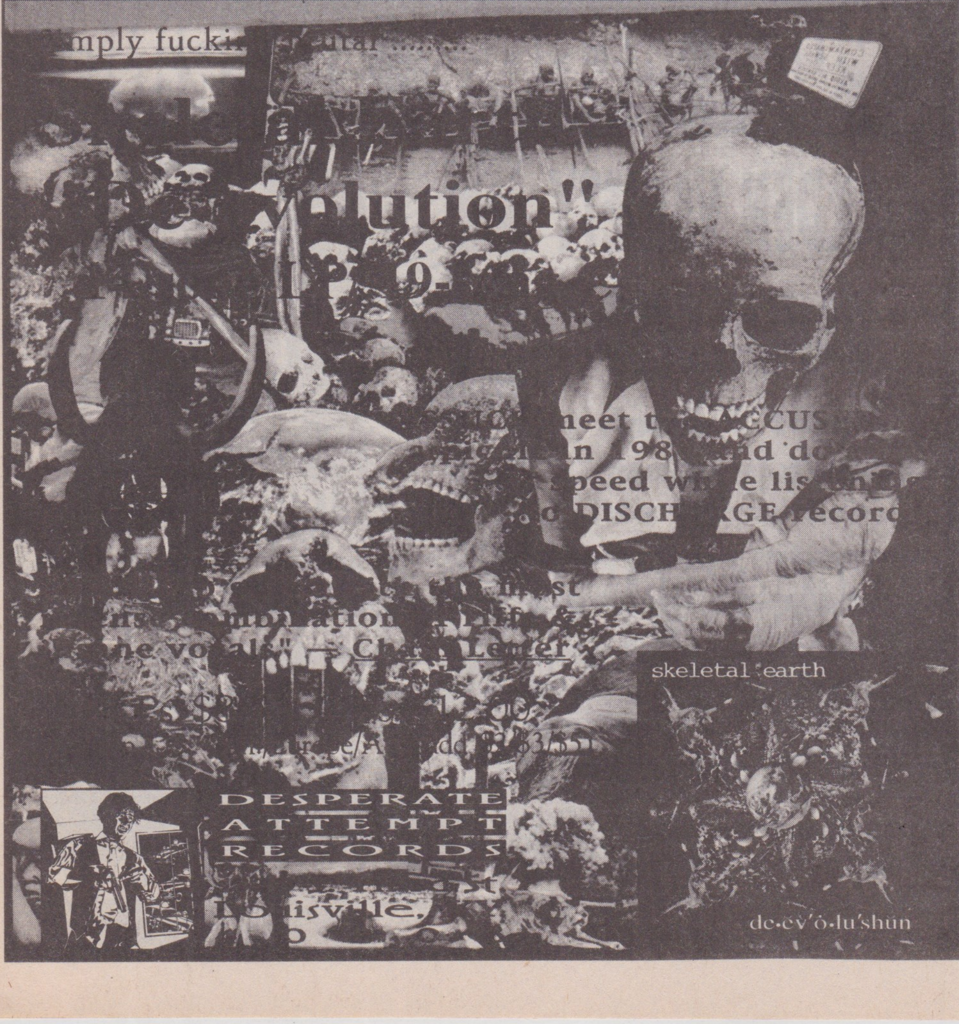

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* Temper Tantrum 4 song 7"
* Temper Tantrum/Haskel split 7"
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* Queen Mab 4 song 7"
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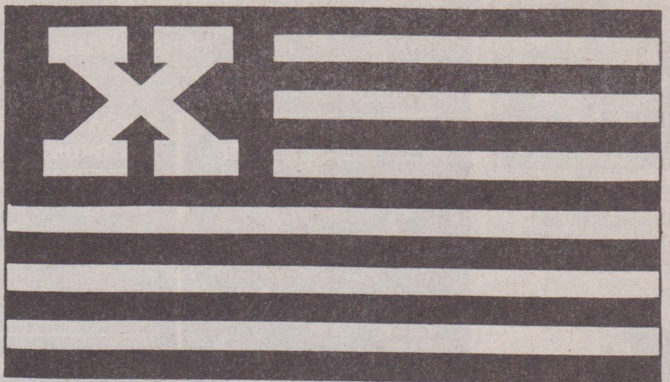
ANTHEMS

a documentary on straight edge in america



During the summer of 1995, we will be traveling the US to capture the straight edge movement on film and video for an independent feature length documentary. We are interested in individuals both currently and formerly involved in straight edge bands, labels, zines, etc. For more information on how you can participate in this epic event, please contact us. Thanks.

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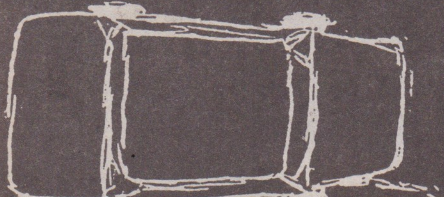

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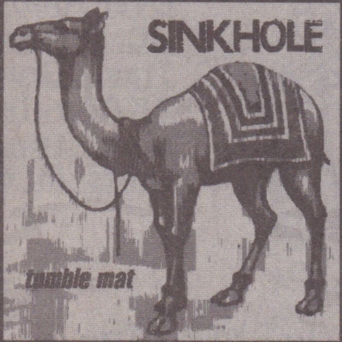

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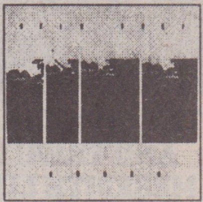

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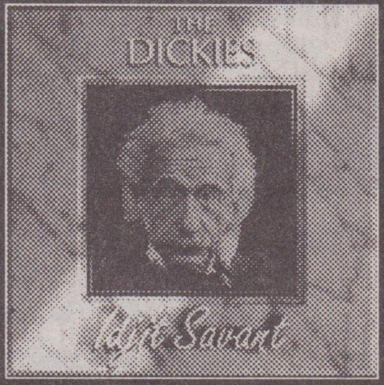

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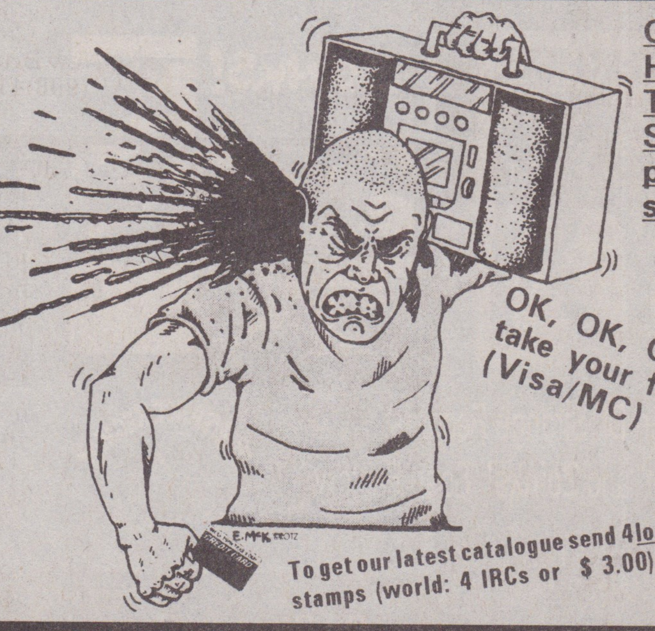

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FOREIGN LABELS or distributors: Looking for non-U.S. punk / hardcore releases for U.S. distribution. EP/LP/ CD - flexible payment terms / trades possible. Send promo or just get in touch: Vacuum Records, POB 40959, San Francisco, CA 94140 or see ad this issue.

NIRVANA TAPE 4 sale $4 includes live, demos, b-sides and more. Full 90 minutes. Andy Luxxixg, 5429 13th Ave., South Minneapolis, MN 55417-2511. I want 1st Earth Crisis 7." Contact me if you have it for sale.

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BACKSTABBING CHUMPS CAN skip this, I'm seeking tape traders/ correspondents from everywhere. I'd also like to make friends in Reno, SF, Sacramento, Portland, anywhere within driving distance! I'm 23; I don't give a fuck how old you are. I like fucked music like Piss Drunks, Los Crudos, Dis-anything, Anti-anything. Your list gets mine, all get response: Michael/ POB 4601/ Chico, CA 95927

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FREE DEMO TAPE from "Blank Expression". Send four stamps for postage. Blunt Punk Records/ 225 E. New Hampshire St. #17/ Orlando, Fla 32804(bands send your demos for upcoming comp. LP)

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BRAZIILIAN NON-PROFIT trader can get you remaining copies of: Afflicted Cries (compilation LP, 4 Swedish bands), The Vikings Are Coming (comp. 2x~P, 7 Scandinavian bands), Ataque Sonoro (comp LP w/ Lobotomia, Colera, R.D.P., more 7 bands), Ronda Alternativa (comp. LP w/ DZK, Kaos 64, more 11 bands), Contra Ataque (comp. LP w/ Olho Seco, Pupilas Dilatadas, more 5 bands), Independencia Ou Morte (comp. LP w/ Lobotomia, Grinders and Nao Religiao); new records (93/94) of old bands like Olho Seco, Desordeiros, Colera., Inocentes, Kaos 64, Garotos Podres, DZK, R.D.P., Fogo Cruzado/Olho Seco (split LP); and some good "new" bands like Acão Direta, etc. I can get you everything from here, I want US/European HC records in exchange (don't send me anything without asking for my wants list - I won't repay). For more information and list (an I.R.C. is a beautiful thing), write me soon. Adriano Ometto, Cx. Postal 17072, Capital, SP, 02399-970, Brasil.

PLEASE HELP ME! The good stuff is hard to find in Alabama; I'm looking for anything related to Nation of Ulysses, especially copies of Ulysses Speaks, unreleased albums, or t-shirts. I'd also love info on riot grrrl 'zines and albums. I'll trade or pay. Any correspondence would be great; life is slow down here. Thanks. Joan Williamson, PO Box 502, Fort Payne, AL 35967.

VIDEO WANTED FOR use in live shows. Sex/ death/ violence/ animation/ performance/ vintage/ freaks/ experimental/ foreign/ banned... We want it all, homemade, professional or otherwise. The more shocking, bizarre, sexy, or unique, the better. We will do our best to compensate. VHS only please. Eastside Warblers, 140 Deerlake Circle, Ormand Beach, FL 32174. Bet you cant impress us.

ANYONE IN THE BAY AREA that wants to sell their old punk 7" please contact Ben Zanotto, 1620 Saratoga Ave. #147, San Jose, CA 95129.

PUNK RECORDS FOR TRADE OR BID: Lewd "American Wino," Dirt 'vern mind dirt...', Rudimentary Peni bootleg 7", Menace 'GLC,' Flux 'Strive to Survive' w/booklet, Negativland 'big 10-8 place,' 'from protest to resistance' live LP, Plugz 'Better Luck," UXA 'Illusions of Grandeur' promo. Graham Trievel, Box 1625, West Chester, PA 19380-0051.

MAXIMUMROCKNROLL music classifieds

KILLING JOKE BOOTLEGS wanted: I want any bootlegs of KJ on LP or CD (no tapes). Also looking for KJ rarities, but mainly bootlegs on vinyl, and the Einsturzende Neubauten box set. Write Moe! 1557 Pete Ct., Manteca, CA 95337.

VOCALIST AND BASS player wanted for a New Jersey based hardcore band. Singer must be able to sing not just scream. Influence: Outspoken, Encounter, Slayer, Bloodlet, Resurrection, No Escape, etc. Call Dave at (201) 366- 3071

WILL PAY MONEY or trade for: any Beastie Boys' stuff (singles, records, shirts...) any Youth Of Today and Gorilla Biscuits (original 7", 12"), most older bands on Revelation Records. When writing, send your trade or want list, I've got some cool shit! Bob Mihelic 2211 South St. Elgin, IL 60123. Ph. (708) 741- 6597

CLASSIC PUNK, garage, power pop, some metal, cassette and CD deletions/overstocks cheap! Tapes 3/$11, CD's $4.99-$10.99. Free mail order flyer/catalog thing. Just write: Infernal Racket, Studio 142, POB 443, Owosso, MI 48867-0443.

VINYL FOR SALE: Best offer gets COC - eye for an eye LP white background black lettering. Heracy/Concrete Sox - split LP. RKL greatest hit 2XLP gatefold. Stinky Rats-Vergognati LP. Tooth & Nail comp. LP. Heckle & Jeckle 27361 N. Sierra Hwy, #185, Canyon Country, CA 91351.

SOUND IDEA DISTRIBUTION. Send 2 stamps or 4 IRCs for 12 page catalog. Send samples and working terms. Store opening in Tampa soon. Sound Idea 3421 SE Micanopy Ter, Stuart, FL 34997

BOOTLEGS, BOOTLEGS, bootlegs! In the Sound Idea catalog. Send 2 stamps or 4 IRCs for 12 page catalog. Bootleggers get in touch. Sound Idea Distribution, 3421 SE Micanopy Ter, Stuart, FL 34997

EVERREADY: Kalifornia 7"-fast, catchy punk-rock from San Diego, $3.50 ppd. Stink/ Buliding Club split 7", $3.50 ppd. Also stuff from Tiltwheel, Hemlock, Boilermaker, Fig Dish, Unleaded, and others. Full length Everready CD out in Feb. Send us an obscene photo and we'll send you a free catalog. Liquid Meat, PO Box 460692, Escondid, CA 92046-0682, USA.

T- SHIRTS, RECORDS, videos, CD's and more! Send 2 stamps or 4 IRC's for 12 page catalog. Send samples and working terms for consideration. Store opening soon. Sound Idea 3421 SE Micanopy Ter, Stuart, FL 34997

SURE I'LL CARRY YOUR STUFF! Send samples and working terms to Sound Idea Distribution 3421 SE Micanopy Ter, Stuart, FL 34997

JAPANESE AND EUROPEAN labels trade with me! I run Burrito Records and Sound Idea Distribution. If you can't trade, send wholesale prices. Sound Idea 3421 SE Micanopy Ter, Stuart, FL 34997

SEVEN INCH RECORDS for sale/trade: Write for huge free list with prices. Many rare originals including Misfits, GG Allin, Septic Death, Dwarves, NOFX, Undead, Minor Threat, Meatmen, and more. Also have posters, compact disks, 12", old zines, stickers, and many miscellaneous collectables. Paul Holstein, 6759 Transparent Dr., Clarkston, MI 48346. Wanted: Dayglo Abortions "Womb" 12", Quentin Tarentino movie collectables, Traci Lords, Star Wars cards.

DISTORTION TO HELL - again!! After the only Swedish hardcore vaganza, we have received various demos from bands in the same tradition, and have decided to do a worldwide comp. So bands, new ones, get in contact so we can fill up our 75 minutes of brutal, pulverizing hardcore! Send your demo promtly to: Distortion, PO Box 129, 401 22 Gothenburg, Sweden. Fax 4631-152323 (P.S. the CD will be special priced, cheap as fuck!)

REALITY RECORDS is a not for profit mailorder distributor looking for records, zines, and stickers. Send a sample copy and wholesale price to Reality Records, c/o Billy, 303 Murdoch Road, NC 28570. I buy in quantity of 10-20.

UNAUTHORIZED DUPLICATION is a violation of applicable laws. So send a stamp or your list of music for my list, and we can trade dubs of our favorites. Tom Nieswiadomy, 56 Walton, Buffalo, NY 14226. Fuck Capitalism.

PUNK VIDEOS looking for people to trade videos of shows with send your list. Also free Dork zine interview with Down By Law write to: Dork, Rt 2, Box 774, Copperas Cove, TX 76522.

RESIDENTS, RESIDENTS, Residents, 180 minutes of music by the Residents. Done by 45 artists, it was recorded on three 60 minute cassettes and placed in a convenient little audio album. Includes Snakefinger, Big City Orchestra, Sin City Disciples and much more. Yours for only $12 ppd., payable to Gianni Santille. Write to Ecto Tapes 8204 Harvest Hills South Blvd., Oklahoma City, OK 73132.

I WANT YOUR your extra X-mas money. Send your want list. We have records, videos, and, pornos. We carry All, ENT, Agnostic Front, Fear, Cramps, Ramones, Murphys Law, Warzone, Discharge, Uk Subs, Exploited, DOA, Dickies, Virus, The Mob and No Remorse. We also carry a large selection of strange videos. RHF Records and Video, Dept. C, 149 Meadow Lane, New Rochelle, NY 10805.

HEY HO, LET'S GO. Send $2 cash for a huge Ramones audio and video list. Biggest around. Trades welcomed. Send your trade list, the more Ramones stuff the better. RHF Records, 149 Meadow Lane, New Rochelle, NY 10805.

SLEEPER IS PLANNING our next US tour out to California. We'll begin in early April. If you can help, call or write. All ages only. No high door prices. Sleeper c/o John Lisa/ POB 060-623/ Staten Island, NY 10306. (718)727-2548. Debut 7" reissued, out now. Clear wax pressing of 600, $3.00ppd.

HECKLE & JECKLE HAVE moved!!! We need all Vindictives, Stikky & Sloppy Seconds vinyl. We can trade or buy them for a decent price. (new address) 27361 North Sierra Hwy, #185, Canyon Country, CA 91351.

WANT TO SWAP TAPES? I'm looking for stuff by Suckerpunch, Prophets of Rage, The Ex, Moss Icon, Avail (1st LP), Blanks 77, Wretched Ones, Spitboy and Chickenhead—if you've got any of this stuff send to: Mark, 9 Raysmith Close, Southwell, Notts, NG25 OBG, England. Send me your list of wants as well. Cheers!!!

HEY! I've got too many singles and am selling them dirt cheap. Grab bag of four assorted indie/punk singles and one New Rage 7" for $6 ppd. (US & Canada) or $12 (overseas). New Rage, PO Box 85571, Seattle, WA 98145-1571.

MAXIMUMROCKNROLL music classifieds

PUNK, PSYCHEDELIA, HEMP, zineage. Calssic punk goofcore reissues: ISM "I Think I Love You" CD$10; "Six & Violence" CD$10, CS/LP $8; Testical Pressure cassettezine $4; wacky weedrock: Budda-bang! "Sonic Decayed" CD$10; Hairbal or Puke? 7" w/free plastic vomit $4; hemphop-weedhats/Tee's-catalog, semd stamp: Propulsion Records, Box 140621, Rego Park NY 11374

BAD BRAINS, H.R. anything, flyers, bootlegs, hard to find stuff, even dubbed copies of stuff, drop a line. Also looking for a guitarist to join H.C. band influenced by bad Brains, Life Of Agony, Underdog, Insult II Injury. Call Chris (708) 884- 7215 or write. Will E. Survive, POBox 2065, Northlake, IL 60164

SET SALE EARLY 80'S stuff from Sweden, Japan and England. I.E. Septic Death, Kuro, Gai, Amebix, etc...looking for the 1st Deformed Conscience 7" and stuff by Los Crudos, Six Feet Over, Another Destructive System, Nuclear Catfish, Chaotic Grinder, Disarm. Drew, 473 Wooded Ln, Shelton, CT 06484. Ph. (203) 929- 4321. Rob/ Florida. Did you get the package? Write me

DRUNK IN PUBLIC/ Freedom Of Few Split 7" is available now. Drunk In Public plays fast fun hardcore. Freedom is reminiscent of early Rollins. $ 3.00 US, $4.00 elsewhere. Send Cash to Drunk In Public, POBox 655, Lompoc, CA 93438

RARE LIVE RECORDS! Sex Pistols, Clash, Misfits, PIL, Ramones, Cramps and more! SASE gets list of private collection! Bill, POBox 19333, W.P.B, FL 33416- 9333

RARE UNRELEASED audio/ video! Cramps, Pistols, Clash, Ramones, Antiseen, Johnny Thunders, NY Dolls, Dead Kennedys, Roky Erickson, GG Allin, Mentors, Zappa, Hendrix, Stones, Social Distortion, Black Crowes, Black Sabbath, Black Flag, Circle Jerks, Angry Samoans, Redd Kross, Dead Boys and too many fucking more to list! Send $2 for massive catalog! Bill, POBox 19333, W.P.B. FL 33416- 9333

MUST SELL CLASSIC PUNK 7"s. Misfits "Horror Biz" yellow vinyl $75. Agnostic Front "United Blood" $75. Process Of Elimination (Touch & Go comp) $40, Skrewdriver "Built Up Knocked Down" $45. A.K. 5337 7th Ave. NE Seattle, WA 98105

AUCTIONING rare vinyl for cash to start label. Good deals on set sale too Long list includes N.O.T.A., Misfits/ Samhain, SubPoP, early Revelation 7"s. lots of foreign hardcore. Crucufix 12". End the Warzone, pic discs from Blondie to Venom. Send $1 & your address to Joshua Brown, 11 Dresden St., Jamaica Plain. MA 02130 (617) 524-3765.

FREAKS EVERYWHERE!! We want bands all over the world to submit songs for compilations, kinds of music we are looking for include hc/ punk, bizarre folk, weird jazz, grind, noise and maybe even pop if we can stand it, No bullshit MTV wannabes, total DIY .If your band fits this description send your shit to: Weather Profuktions, 926 11th St. S.E., Roanoke VA 24013 Also, bands send demos for reveiw in our zine Bug Prick (free ad space and copy of zine for submitting) will distribute. Hate mail encouraged.

VIDEO TRADER (PAL/NTSC): Agnostic Front, Merauder, Madball, 25 Ta Life, Life of Agony, Darkside NYC, Confusion, Sub Zero, Dare to Defy, and Old School SSD, DYS, Insted, Youth of Today, Gorilla Biscuits..more than 700 shows with a lot of master filmed in Europe and New York. Your list gets mine. Write to: Fleury Jean-Francois, La Bonne Rencontre 45, 7536 Vaulx, Belgium.

TABITHA. Three-piece schizo-matic, melodic, punk from Austin. 4-song 7" is obtainable for $2 from Sean: 2903 B Burning Oak Austin,Tx 78704

GREEN DAY, RANCID, NOFX, Jawbreaker, Operation Ivy, Basic Radio, Downfall, Fifteen, Vindictives, Screeching Weasel, Wiggle, Gore Gore Girls, Queers, New Bomb Turks, Tilt, Cringer, J. Church, Soup, Sweet Baby Jesus, Wynona Riders, Mr. T. Experience, Monsula, All, Descendents, Milestone, Big Drill Car, Snuff, Minor Threat, Misfits, Ramones, Clash, Fugazi, Superchunk, Seaweed, Nirvana and many more. Send a SASE (foreign $1) to: Jason Duncan, 507 Windridge Circle, Inman, SC 29349 for video, live, & demo list with over 500 titles.

SCAPEGRACE, 'The Ones Who Fall Off The Face of The Earth..' new 7" $3ppd. Scapegrace/1.6 Band, live radio show cassette $3ppd. Scapegrace and Luddite shirts $6ppd. Steve Driscoll, c/o Luddite, 112 Fifty Acre Road South, Smithtown, NJ 11787. USA.

FREE CATALOG!!! Indy record releases, videos and more. Nothing in our catalog over $10! Most full-length records $3.99! Send SASE to Cosmic Distortion Records, 503 W. Third St. #2, Lexingtown, KY 40508

AUDIO TAPE TRADER, into New York hardcore, old school hardcore and straight edge hardcore is looking for new traders in USA and others. I have a very large list with more than 7000 titles, lot of old and recent shows: Negative approach, DYS, Verbal Assault, Underdog, Starkweather, All Out War, Confront, and many more. Also videos in all systems. Write to: Fleury Jean-Francois, La Bonne Recontre 45, 7536 Vaulx, Belgium.

WANTED: Molesters-'End of Civilization' and 'Disco Love', Chaos UK-'Just Mere Slaves', Shapes-'Airline Disaster', Varukers- 'I Don't Want To Be A Victim' and 'Protest and Survive', Undertones-'Smarter Than You', Zounds-'Demystification' and 'Curse of Zounds', Rayonics 7" or LP, Proles-'Soft Ground', Dead Silence 7"'s and LP, GG Allin/Artless split. Graham Trievel, POB 1625, West Chester, PA 19380-0051.

FUCK ME! We can't find any Token Entry recordings. We are in desperate need because we love Tim. Wherever you are Tim, remember the special moments you shared with your loving Milwaukeean dorks. Pennywise scares us. He is evil. If you have any Token Entry records, or you want to converse with people who aren't aliens: Dawn and Andrea, 5228 Roberts Drive, Greendale, WI 53129.

WANT: Hammer Damage, Reactors (NY), Private School, Stormtrooper (UK), Black Chrome & Victims (OZ), Proud Scum/ Terrorways (NZ), Rondos/ Railbirds (NL), RF7-1st 7"s. HAVE: Vains, Ed Nasty & Dopeds, Lockjaw (both), 1st Red Rockers, 2nd No Fun, Crash Kills Five, Seems Twice & News (w/flexi) (OZ), Sillies ...7"s. Need tape of Amatuer Brain Surgeon, too! Behjan Mirhadi, P.O. Box 1162 92327 Parsberg, Germany.

GUT/BOY WONDER split LP available from Dotzit Records. Full color matte sleeve is merely a wrapper for Guts' groovy avanta-garde attack and Boy Wonders' melodic anger, $7 ppd. 418 Tauber, College Station, TX 77840. Have a swell day!

MAXIMUMROCKNROLL music classifieds

WANT: Clevo. Conf. (not 7"!), Vanc. Compl., AK-79 (NZ) comps. 1st Hubble Bubble (!!), Panic (NL), any GLO (SW), Breakouts, No Crisis, Antiband (Cal83!!!) LP's. Have: Slander (Can), Telefones (both), Shriek (Can) & Streets (UK), N.O.Q. N.O.A. Who cares comp. LP's, etc. Behjan Mirhadi, P.O. Box 1162 92327 Parsberg, Germany.

SANITY ASSASSINS Ligature/ Vampires single $2.00 cash only. Brutal hardcore the way yu like it. Wanted in mint condition White Pigs Super Seven Mystic record. White Pigs Songs of Sin 3 song live EP. Dagger—P.O. Box 380152, East Hartford, CT 06138-0152.

RARE PUNK RECORDS, cassettes, CD's, shirts, badges, and stickers for sale at LOW prices. Everything from Adolescents to Zounds. For our gigantic 16 page catalog, send two stamps to: Dr. Strange Records, P.O. Box 7000-117. Alta Loma, CA 91701. If we don't have what you want, we'll steal it!

BANDS NEEDED for compilation record. Putting together a collection of strange covers of Led Zeppelin songs. Every band participating receive free copy. Send you weirdest Zep cover to Cosmic Distortion Records, 503 W. Third St. #2, Lexington, KY 40508

GO TEAM W/ KURT COBAIN. Desperately searching for Go Team single "Bikini Twilight" on K records with Kurt Cobain. Also want photos and pre-1990 live shows of Nirvana. Cash/ trade. Dave Tuttle, RR2 Box 182, New Martinville, WV 26155

MEGA RARE AND OBSCURE Punk and HC for sale (1977 to 1990's, 7"s and LP's). Fear, Gears 1st 7"s, No Questions No Answers, Violent Children, P. Surgeons, Stalin, H. Squares, Red Rockers, DYS, Freeze and so much more...Send want lists, make offers to: J.F Jimenez, 11 Rue Sainte Felicite, 75015 Paris, France.

PLEASE HELP ME!!! WANTED: Radio Werewolf (Nikolas Schreck) items i.e. CD's, vinyl, videos, whatever!!! Especially "Fiery Summors" or bootleg shows. Also NON/ Boyd Rice/ Spell stuff. "Monopoly Queen" 7" (from Sub Pop). Death In June, Sol Invictus and Current 93 items (T-shirts, posters, etc.) Especially Current 93 "Dog's Blood Rising". Send lists to: 544 Braxton Blvd, Fayetteville, NC 28311

RARE FINNISH PUNK! Briard, Bastards, Dynamo, Lama, Rattus, TK, Widows. Also others: Avengers, Eyes, Fix, Hof, Neos, Savage Circle, SOA, Unity, Weirdos, Chaos UK, Disorder, Anti Cimex, Mob 47, Shit Lickers, Absurd, Buttocks etc.Write to PK, Kuormaajank 2A 16, 33700 Tampere, Finland.

LOOKING FOR VIDEOS-I am looking for VHS shows of Avail, Gut Glorium, Bad Brains, XTC, Commonwealth, Urge, Fishbone, Jack-o-fire, Firehose, and Lungfish. Please write if you've got access to footage of any of these bands. I'm not rich, so don't write expecting a billion dollars, but I'll do the best I can. Thanks... Tray Lord, Box 5491, College Station, TX 77844.

VIDEOS! Top quality! 7 Seconds, Agnostic Front, All, Bad Religion, Born Against, Breakdown, Life Of Agony, Coffin Break, Dag Nasty, Descendants, Down By Law, Gorilla Biscuits, Instead, Jawbreaker, Judge, Leeway, Madball, Minor Threat, Murphys Law, OpIvy, Indecision, Ratos, RIP, Slapshot, Superchunk, Uniform Choice, Warzone, Youth Brigade, YOT + more! list $1 DeMattia 8 Haddon Road Hewitt, NJ 07421 (201)8534420

DESPERATELY SEEKING videos/ audios of Monster X, Rorschach, Spazz, MITB, Hellnation, Ringworm, etc. Will trade from my always expanding list or purchase. Send list please! Also seeking pen-friends from everywhere. Anybody in the NH/ Northern MA area wanna start a brutal HC band? Contact if so. Write Me Now Dammit!! Anthony Walent, 28 Country Club Ln, Merrimack, NH 03054.

VIDEOS! Top quality! Babyland, Bordoms, Cop Shoot Cop, Current93, Death In June, Dead Can Dance, Dieform, Neubauten, Godflesh, CCCC, Gunclub, Hawkwind, Jon Spencer, KMFDM, Klinik, Merzbow, Ministry, NlN, Nick Cave, Pain Teens, Pere Ubu, Pigface, Psychic TV, Residents, Skinny Puppy, Steel Pole, Swans, Test Dept., Whitehouse, Wiseblood, Velvet UG, Zorn, +more! list $1 DeMattia 8 Haddon Road, Hewitt, NJ 07421 (201)8534420

JOSHUA "GUEST" 2 SONG promotional cassette out now! Music is melodic hard rock in the vein of Live and Shudder To Think. Send two dollars to Hellbender Inc. c/o Joshua, POBox 547, Vails Gate, NY 12584

PUNK ROCK, US/UK hardcore, mod, ska, oi, new wave, 1500 obscure rare/ not so rare titles. From '76 to '96 LPs, 12's, 7's. For catalogue UK 75p in stamps, worldwide 3 I.R.C. or $2 cash. Jayne Mrnr, 10 Woodstock Way, Mitcham, Surrey, CR4 1BA, England. Cigarettes, Skrewdriver, Gen X, Fresh Color, Jerks, Godhead, Disorder, K9's, Randoms, Xtraverts, Bastards, Snuff, loads more.

BANDS - Looking for bands to work with to put out split and V/A 7" records. I also run a distro and can help with shows. If you're in a hc or punk band or some other form of original music, get in touch with Dave @ Jones 'n' Eddy P.O. Box 2902, Roanoke, Va. 24001.

NEW AND OLD Hardcore/Oi from around the world for sale. Chaos UK, Varukers, accused, Crass, Conflict, Slapshot, Business, Oi Polloi, Blitz, Vice Squad, X-Ray Spex, Subhumans, Misfits, Fear, Partisans, Amebix, Glory Stompers and tons more. Just write us for a full catalog. P.N.J., Baker Centre, PO Box 40051, Edmonton AB, T5J 4M9, Canada.

AIRPLAY MATERIAL WANTED for Punk/ HC/ freeform/ noise FM radio show broadcasting in the metro NYC/ NJ area. Latest faves include: Kepone, Splatterheards, No Idea Comp, Shades Apart, Goods, Down By Law, Crunt, P-13 Tribute 7" comp, Zip Code Rapist. Send to: Diane's Kamikaze Fun Machine c/o WFMU 91.1. FM, POB 1568, Montclair, NJ 07042. E-mail Diane @ wfmu. org. Tour info will be announced, too!.

VIDEOS! Top quality! Alice Donut, Antiseen, Biohazard, Buzzoven, Chaos UK, Conflict, Brutal Juice, Dwarves, Exploited, Fear Factory, Fugazi, GG Allin, Greenday, Helmet, Jesus Lizard, Lagwagon, Meatmen, Misfits, Mummies, Nofx, NBT, Nirvana, Paw, Pennywise, Queers, Quicksand, Ramones, Replacements, Sugar, Rancid, Rorschach, Screeching Weasel, Sebadoh, Shelter, Sheer Terror, Samiam, Ween, + more! list $1 DeMattia 8 Haddon Road Hewitt, NJ 07421 (201)8534420

PUNK VIDEOS FOR SALE: Crass: Christ The Movie, Punk & Disorderly, Vice Squad the movie. $12 each. Also have tons of exploitation and B movies for trade. Your list gets mine. Graham Trievel, POBox 1625, West Chester, PA 19380- 0051

MAXIMUMROCKNROLL music classifieds

FOR SALE OR TRADE: Oppressed—dead and buried, Carry On—Oi comp., Oi Polloi—unite and win, In—in defense of...Doom—greatest invention, Psycho—you love us..(first press, gold), Ska For Ska's Sake comp., and about 250 more. Want: Doom/Hiatus, Amen, Misery-production...Putrid, Ripcord, Terveet Kadet and more. Send for list: Michael, 3614 Surrey Dr. N.E., Olympia, WA 98506-3638.

TRADE ONLY. Have: Dicks "Peace?" 7", Hates 1st 7", Skunks "What Do You Want?" 7", Eater "Outside View" 7", Amebix "Arise" LP, Fartz "World Full Of Hate" LP, Screeching Weasel 1st LP. Want: Confuse, Razzia, Varukers, Chaos UK, Icons of Filth, Nihilistics, Kraut, Attak, Gai. Punks from anywhere, write me. Jeremy Useless, 2054 Nall, Port Neches, TX 77651, USA.

VIDEOS! Top quality! 7-Year Bitch, Babes, Bikini Kill, Boss Hog, Brood, Bratmobile, Cyclesluts, Diarnanda, Ethyl Meatplow, Free Kitten7 Friggs, Fri$htwig, Girlschool, Hole, Huggybear, Karen Black, Suckdog, L7, Lunachicks, Lush, Lydia Lunch, Muffs, Nymphs, Pandoras, Patti Smith, Runaways, Shonan Knife, Siouxsie, Slits, Supersnazz, Tiger Trap, Velocity Girl, Voodoo Queens, Woodpussy, +more list $1 DeMattia 8 Haddon Road, Hewitt, NJ 07421 (201)8534420

PROBLEM CHILD FANZINE in the UK. It has been 6 years but we are back again. Past contacts wanted and more needed. Get you band, labels, or whatever heard. Write: Paul, c/o Problem Child, 487 High Street. Harlington, Middx, UB3 5DL, England UK.

OBNOXIOUS! PICTURE DISC LP also available. The Obnoxious! "Puke Till Death" LP have 28 songs! And can be compared to Chaos UK, Disorder and all UK '82 punk bands (see MRR #139 December). $12 ppaid CCE/ $13 ppaid Europe/ $14 ppaid USA/ $15 ppaid Japan. Distributors welcome, traders write to Fight 45 Records/ 21, Rue du Maroquin/ 6700 Strasbourg/ France.

GREEN DAY and Jawbreaker videos, each in their prime, circa 1991. Each video is one hour long. $15 each or $20 for both, payable by cash, check or money order to Matt Bullard, POBox 38441, Germantown, TN 38183- 0441. No rip offs.

BELGIUM CRUST GODZ "Hiatus" official live cassette. $5 ppd (World) welcome trade! And I can distribute your stuff! But anarcho/crust, punk only! And no CD! I'm looking for bands for my comp tape! Please write to: Zatsu—On Records c/o Yukiteru Asia Katoreya-Koupo 103, 1-65-2 Yamato-Chou, Nakano-Ku, Tokyo 165 Japan.

POISON IDEA FANS! I have mint copies of the following for trade: Live KBOO '91 7", "Darby Crash" 7" (blue), "Getting The Fear' 12" (marbled), Official Bootleg Dbl 7", "Pajama Party" pic disc LP, "Pajama Party" gatefold (colored), "We Must Burn" (Marbled) and a used copy of "Just To Get Away" pic disc 7". Want Old/ obscure international Punk/ H.C. Write or call Ward Young c/o 3206 S.E. Rex St, Portland, OR 97202. Ph: (503) 233- 0536

GODLESS "TRAPPED" 10 song '94 demo. Still available with lyrics and stickers. Only $3 postpaid US. $4 postpaid world (surface). Amnesty 7" out soon with members of Resist, Godless and Phobia. New Resist LP out in January! Send SASE for free Godless or Resist stickers. Ward Young c/o 3206 SE Rex St. Portland, OR 97202

PATARENI/AGOTHOCLES SPLIT 7". Legendary noise/grind/HC/ mince! Gold vinyl with all studio trax $3.50 US/$4North America/$5Europe/$6world. Payable to M. Sugar. Enemy Music,PO Box 32511, Cleveland, OH 44132 USA. No checks. Labels need distribution? Grind, noise, filthy punk and xtreme HC only. Send titles and wholesale rates. Catalog soon, send stamp.

DRUM VIDEO-excercises in drumming is a half hour, high quality, instructional/performance video by Mike Culkin- drummer for Vein and The Bleeding Hemorrhoids. Topics covered are hand/foot exercises, double bass, hand accent development plus 3 blazing solos. $15. For solos only-drums alone-$10. To: Mike Culkin 87-78 115st, Richmond Hill, NY 11418

INDEPENDENT RECORDS WANTED for cooperative distribution, mail order catalog, CD comp. Send sample copy and lyric sheet or short statement about the band. Distribute/ be distributed. Send sase for more detailed information to Wabbit Wecords, PO Box 3735, Wallington, NJ 07057-3735

SELLING MY RECORDS. Got Crippled Youth "Join the fight"(clear) 7"ep, Instigators "Blood Is ON Your Hands" 7"ep, Insted "We'll Make the difference"(red) 7"ep, 7 Seconds "Blasts from the Past"(blue)7"ep, Sick of It All 7"ep, Unit Pride 7"ep, old Ripcord LPs, some mid-80's deleted speed metal, "Cleanse the Bacteria"LP, Uniform Choice "Screaming for a Change"LP, and more. Send your best offers to: Goldenfist, 6000 Yonge Street, Suite 1412, North York, Ontario, M2M 3W1, Canada

VIDEOS! NEED HIGH QUALITY videos of the following: Integrity, Ringworm, Sick Of it All, Slayer, Paradise Lost, 108, Chokehold, Snapcase and more. Also into Japanimation, gangster, kung fu, and blaxploitation flicks. Please help me expand my collection. Send your lists to: Goldenfist, 6000 Yonge Street, Suite 1412, North York, Ontario, M2M 3W1, Canada

WANTED: FUEL LP, GRIMPLE "Up Your Ass" LP, MR. T "Big Black Bugs..." and "Late Night..." Lps, "Turn It Around" 2x7", Crimpshrine/G-Whiz 7", Blatz/ Tribe 8 7", Sewer Trout "...For President" 7" and 23 More Minutes "30 Golden..." cass. Write: Tim, P. O. Box 31581, Knoxville, TN 37930-1581.

HIGH QUALITY VIDEOS at cheap prices: Chaos UK, Queers, Jawbreaker, Disrupt, Citizen Fish, ENT, Drip Dead, Screeching Weasel, NoFX, Muffs, Rancid, FYP, Vindictives, Poison Idea, Germs, New Bomb Turks, Down By Law, Bad Religion, Hanson Brothers, Guns 'n' Wankers, Capitalist Casualties, Agathocles, MDC, GG Allin, Ramones, Big Drill Car, Tilt, Devil Dolls, A. C. Lunachicks, Green Day, Bikini Kill, Operation Ivy...Send Stamps (Canada)/$1 (elsewhere) To: Michel, 1550, 9ièm Rue, Grand-Mère, PQ, G9T 5M5, Canada. I'm especially looking for: Poison Idea, Germs, Stoolies, Humpers, Nihilistics, Insaints, Subhumans (UK), A. C., Death Scenes Serie...Send your list!!! Next Day Service!!!

FOR SALE: Bloody Mess & The Scabs live 7"EP $3.50, Negative Element EP #3.50, Rights Of The Accused 7" $10, David Allan Coe X-Rated tape $10. Send cash only to: Bloody, PO Box 9021, Peoria, IL 61612.

MAXIMUMROCKNROLL classifieds

GIRLS & GUYS send us a picture or pictures of yourself partial or completely naked and we will send you the new Beer City records and skateboard catalog. Or if you're shy just send $1 to Beer City, PO Box 494, Milwaukee, WI 53122-0494!

AIDS SUCKS SUCKS sucks fucken sucks! Stupid guy in Texas makes wacky tees. All proceeds go to local aids resource center. Write for the Boss Catalog: Bill, PO Box 53832, Lubbock, TX 79453. Send something worth 29¢.

THE POWER OF Negative Thinking, a book by Arthur Niss (100 pages). A Harrowing look inside the mind of a man locked in mortal combat...with himself. $5 ppd. Send cash, money order or check (U.S. $, payable to silly bugger books), to Silly Bugger Books, P.O. Box 691415, L.A., CA 90069 U.S.A.

PIERCING JEWELRY: hand crafted high quality medical grade stainless steel jewelry. Send an S.A.S.E. for a brochure or $1 for a filll catalog to: Lion's Mark Industries, P.O. Box 1753, Iowa City, IA. 52240 or call (319) 339-8839

GG ALLIN: headstone poster 20x24 b&w. $15.00 includes postage. Also 2 sided Gas Station t-shirt & 2 sided t-shirt of GG in casket & Live Fast Die tatoo on back. L & XL sizes. $17.00 each. Also rubbings of GG's stone. Very limited copies. Call for price. Merle Allin, 214 E. 24th St. #5B, N.Y., N.Y. 10010. Call (212) 889-8334.

HELP, SAN FRANCISCO—i'm moving to S.F. in the fall & i don't know anyone. looking for friends and nice people to show me around, go to shows, etc., maybe rent an apartment. i'm straight, vegan, into still life, avail, iconoclast, spitboy, zines, and tons of other shit. please write. i don't want to be a lost soul in a strange city. mimmo mortillaro, 35 hodgkins st., glouster, ma 01930.

BLABBERING IDIOT Publications is a d.i.y. publishing company set out to produce and distribute alternative types of publications. we are nonsexist, -racist, -classist, -homophobic, etc. if you send us a nice letter & a couple of stamps we'll send you some zines, more info & some other neat shit. Write us and make us happy. blabbering idiot publications, 35 hodgkins st, glouster ma 01930.

SKINNY 18 YEAR OLD straight vegan boy into reading, computers, bike riding, politics, still life, indian summer, heroin, falling forward, merel, free scams, mail and tons of other shit. looking for correspondence from all over the planet. write me and i'll send you tons of free shit. mimmo mortillaro, 35 hodgkins st, gloucester, ma 01930.

LIKE TO TRAVEL WITH NO money The World For Free is a travel organization that helps people share houses and apartments with others— all over the world. Membership is $20 a year. Send a long self-addressed stamped envelope for information and an application. The World For Free, PO Box 137-M, Prince St. Sta, New York NY 10012.

I'M A GIRL! Write me if you're into: pop-punk (All, Green Day, NoFX, Descendents), Led Zepp, wild times, shows, etc. I'm 21, college girl, lonely and bored. Let's chat! Bridgette, 4623 34th Street, San Diego, CA 92116.

SAN DIEGO SCENE SUCKS! I'm bored. Write me, pen pals, if into: punk, pop-core, H.C., rockabilly, ska, trading tapes, talkin' trash. I'm 22. punkabilly. guy. College is MonoTonous! I Love getting mail. Write me and you'll have a pen pal for life. (As long as ya ain't no gosh-dang Racist!) James, 3846 49th St, San Diego, CA 92105.

EARLY MORNING SURREAL World. You hear, you see. Send me something. We're here. Nothing. Hugh, UCSC, Kresge #277, 600 Kresge Ct, Santa Cruz, CA 95064.

LONELY 14 YEAR OLD PUNK, stuck in a suburban hellhole. No other punks to do things with. I play bass for a garage band, and do my own zine. Like homemade videos, movies, zines, skating, Crass, The Niebors, Screeching Weasel, Minor Threat, Circle Jerks, Flounder, Seent Idols, Black Flag. Write me, or visit me. Evan, 4906 Neblina Dr, Carlsbad, CA 92008.

PURDUE NARAL (National Abortion and Reproductive Rights Action League) is looking for bands interested in playing a benefit concert. This show is February 18 in West Lafayette, Indiana. Any band that is interested in playing please contact Courtney Smith, 1914 Harrison Hall, West Lafayette, IN 47906. Gas money is not a problem.

DEPRESSED TEENAGE JESUS superstar seeks cool grrl punx for penpals, phone conversation(?). Love: nirvana, hole, being bisexual, vaselines, "Nosferatu", cross-dressing. Hate: poseurs, wannabe punx like offspring, homophobes, good christians. Looking for female friends (most guys suck) , cool guys (pref. bi/gay) Ok too. Will respond, i'm so lonely. Pleez write: Narcoleptic Coughing Sleep c/o nick, 206 Pin Oak, Wilmette, IL 60091.

PUNK ROCK LOVE. I have been working for over a year on an anthology of punk rock love letters, punk rock love stories and tales of your first punk boyfriend/girlfriend. I need more. Anonymous if you want. Tentatively titled "Good Things" and hoping to publish in June 1995. Rock throwing, bottle heaving, dumpster picking, loud fucking love. Sarah, 2409 North Kedzie #IN, Chicago, IL 60647.

LEAN, GREEN, AND, squeaky clean? I have just moved from Ireland to the Bay Area. Is there a girl out there who would like to go out for a coffee or even a Guiness? Rest assured the black stuff is on me. We are not all like the bloke on the Irish Spring commercial. Cheers, Paul. (408)-727-1147.

SCARLETT LETTER #1 looking for contributing writers interested in girledge, Krishna, animal liberation, etc...Send to Keri, 12483 Guilford Way, West Palm Beach, FL 33414.

GET HIGH OFF THIS BOOK. For a page ripped out of my 152 page stoner-zen-punk-rock dope book called Eating Eight. Send a stamp to Lars Paul Linden, POB 1159, Allston, MA 02134. Specify a page number if you want.

TWO PUNKS MOVING TO the bay area in the spring want to hear from people out there. Any band out there needing a punk/ska influenced bass player, write and I will send you a tape. We don't know anyone so please write. Strummer and Carrie, 225 East New Hampshire Street, #17, Orlando, FL 32804.

BETH IN VERMONT, please write again with your complete address. I am no serial killer, and I owe you Christmas presents. Please write, you seem as cool as hell. Zach from December classified. 102 Gossamer Way, Apt 11-B, Knoxville, TN 37923.

MAXIMUMROCKNROLL classifieds

HELLO, ME AND MY FRIENDS make little books and zines. We thought if we did an ad more people could read our stuff. We trade or you can send stamps. Kris, 4932 Linscott, Downers Grove, IL 60515.

DANCE OR DIE: I'm starting an anarchist punk zine. To contribute, send demos/records for review, columns, interviews, art and other bullshit. No majors and absolutely no sXe. All contributions get a free copy. Brian Keesler/ 504 Line St./ Easton, PA 18-42-7303

WE NEED A PLACE to squat in Europe. Plan to visit in June, among others: Amsterdam, Berlin, Rome and Greece. Help us find place to squat or stay besides hostels. Love to get in touch with any European punks. Please write us with more info. Write Erica and Alex/ 307 East 30th St./ Baltimore, MA 21218 USA

PATTI SMITH! ORIGINAL "In store" appearance handbills for sale/ trade. 6-28-78 "Easter" tour gig at Zebra Records in Austin. 8x11, Black and white with 2 photos from the "Easter" LP. $5ppd in the US. Call me to discuss easy trade. Axis Records/ Box 33033/ Austin, TX 78764-0033. (512)445-6423. Calls encouraged.

IT'S GETTING BIG and bloodthirsty, howling with lust, so twisted and forlorn. The second issue of the Velvet Lined Box poetry scream zine is now available for one dollar to: Rodney/ POB 341/ Crane, MO 65633.

RATIONAL INQUIRER #3 has been given birth. Interviews with a plethora of up and coming superstar rock bands like NOFX. Also, articles, reviews and other generic punk rock type stuff. $1.60ppd, or $2 will get you a zine plus a goodie of our choosing. 2050 W. 56th St., Ste 32-221, Hialeah, FL 33016.

THE SURGEON GENERAL SAYS masturbation is good for me. That's why I relieve my load at least once a day. Write in for the Rational Inquirer #3 and find out why public morals are going down the drain. $1.50ppd. 2050 W. 56th St., Ste 32-221, Hialeah, FL 33016.

RATIONAL INQUIRER IS looking for individuals to distribute zines in their area. Write in for details: 2050 W. 56th St., Ste 32-221, Hialeah, FL 33016.

DEATH TO ALL apathetic, mainstream thinking, pseudo- punks! Awaken: #1, 1 pg. SASE. #O, 44 thick pages of angst, $ 1.50, ($1 and 2 stamps), free classifieds. Activate! locals, syndicate/ collective in works, SASE for details. Bands send demos/ releases for review and upcoming recording projects. Free distro. Anarchist network. Don't suck corporate cock/ Trash TV workshirts. $8 post paid. Gargoyle @ Awaken H. Q. POBox 8112, Tampa, FL 33674- 8112

WANTED: Scene info on Rome. I will be there the month of Sept. 95. What local bands, clubs, and non-commercial radio stations? Also, need Roman fanzine information. Tony DuShane, 1700 Bush St. #14, San Francisco, CA 94109, USA.

SUCK MY ASS IT SMELLS. The first European GG Allin's fanzine is out now! Issue 1. 26 pages. Strictly limited edition. France: 30FF ppd. & elsewhere: $6 ppd. Cash or MO to Paris Pascal, Poste Restante, 92320 Chatillon, France. Looking for articles, photos, records, tapes, flyers, lyrices, etc...All participation receive a free copy. Assured reply. Thanks.

SAME OLD SHIT, I want more letters, and want to go to more shows. I like traveling, photography, snowboarding, writing, expressionism, Lifetime, Enkindle, Blindfold, Shudder to Think, Falling Forward, Split Lip, No Ordinary Chick. SS, 110 Northgate Drive Camp Hill, PA 17011.

HELP! Transplanted urbanite, 18 y/o, now going to college in a cornfield. I am seeking connections with the outside world. Politics and music (Schleprock, Gits, Tilt, etc...) are my lifeblood. I am surrounded by country music fans, so please alleviate my situation. Send letters to Dan Steffes, St. Johns University, POB 1218, Collegeville, MN, 56321.

GREETINGS...rather bored, 21, wishes to receive some mail. Interests include: music (Crass to Vivaldi), drawing, bass, comix, and the usual life stuff. Paxstonia, 1910 10th Ave., S Box 8, St. Cloud, MN 56301.

CAPTAIN SKIP, the punk rock vocals king of the new punk rock capital of the world, Springfield, Missouri, seeks sweet & warped dungeon master vampire girl to put tiger strips all over his fabulous body, do it now: Captain Skip, 2746 S. Luster, Springfield, MO 65804.

COMING THIS SPRING: "YouthPeace: Children, Youth and Nonviolence", a new packet containing backround materials, action ideas, successful programs opposing violence, resources. May 20, 1995—Armed Services Day (not!) "Violence: stop the cycle, break the rifle." National day of local actions against violence and militarism. For more info: YouthPeace, War Resisters League, 339 Lafayette St., NYC, NY 10012, (212)228-0450. Fax (212) 228-6193. Email: wrl@igc.apc.org

TIME TO ORGANIZE is my new zine. Nothing about music. Just political stuff, articles, flyers, etc. First issue out now: East Timor; Prop 187; death penalty; interview with a Navy dropout/escapee; Spanish-language schools & volunteer work programs in Latin America. Send a stamp and/or political information, flyers, articles, etc. to trade. Jane G., 80-50 Baxter Ave #125, Elmhurst, NY 11373.

22 Y/O ANGRYISH, goofy, tri-lingual, BI chickie moving back home. Need letters & friends. Will reply. (Desire to snowboard or surf.) Into traveling around, the dark, trading music, all expressionisms, and info., Bikini Kill, Huggy Bear, DK, Avail, Conflict, Spitboy, Naked Aggression... Love music (& Bjork). Meat, capitalism—blah. Write me. Thanks a Bizillion. Martha. 19231 Dunbridge Way/ Gaithersburg, MD/ 20879.

WANTED: CUTE HOMO Punk boys to star in local Chicago super 8 nihilist homo love story. Fireside Bowl, Homocore locales. No dialogue to memorize and no experience necessary. In association with Fuh Cole fanzine and Johann's Face Records. Write POBox 477765, Chicago, IL 60647

SEATTLE!!! I need people there to call or write me ASAP! Will be there in Feb or March. I need whereabouts of hangouts, crash pads, record stores, etc. Call or write me now! Please!! Zach, 3111 8th St N, St Cloud, MN 56303, (612)252-9837.

THE WINDY CITY Second City! Chi-Town! Whatever you call it, I'm moving there in Summer '95. Baltimore fellow, 22, needs plenty of help from friendly, down-to-earth Chicagoans. I'm looking for potential roommates, job leads, a band to sing for, etc. Todd, 6029 Arizona Ave., Baltimore, MD 21206-3805.

MAXIMUMROCKNROLL classifieds

FREE! 68 pages of joy! The Nihilistic Funzine #1.5, featuring Green Day, Steel Pole Bath Tub, Born Against, and Stranger Than Fiction. Send two (2) 29¢ stamps if you're nice. Todd, 6029 Arizona Ave., Baltimore, MD 21206-3805.

19 YEAR OLD non racist skinhead guy looking for correspondence with skinhead and punk girls. Into oi, ska, punk, etc.·Will respond to all, write to: Damien, 12 David Dr, E Windsor, CT 06088.

HEY YOU PUNK! Punk artist was married to a sadist and could not have friends, especially punks. I want pen pals for friendship or mail art. No chain letter. Age 39, looks younger. Please write, Da, POB 5781, Aloha, OR 97006.

ATTENTION: WOMEN! GRRRLS! Skunk, a non-profit zine, wants to hear from you! Send letters, poetry, artwork; tell us about yourself, your band, etc. No ads, no censorship. Send $1 for our current issue. Mail (we love mail) to: Skunk, P.O. Box 20524, Tompkins Sq. Sta. NYC 10009.

SATIRICAL PHILOSOPHER type wants you to write & let me know what you think about this insane world. I love music, drinking coffee, and hanging out with crazy people. I also plan on publishing a zine & need people to contribute writings for a twisted highlights rag. I will answer all who write: write to Jack, P.O. Box 208, Fairview Village, PA 19409.

LONELY PUNKER! 15 year old male needs some shit from other people in the north east. Likes 7 Seconds, Op Ivy, Bouncing Souls, MDC, Queers, All, and Diesel Queens. Letters, zines, anything and everything welcome. I'll always write back. Planning on starting a zine soon. Brian Agresta, Blair Academy, P.O. Box #600, Blairstown, NY 07825.

GG ALLIN TRIBUTE ZINE. Includes interview from prison, commentary, great insight to the man himself. No two alike. $2 cash to Zooid, 206045, c/o Senate Distribution, Box 642, GC, SC 29445.

ATTIC DWELLER ascetic seeks deviant pen persons. Howard Roark laughed. Tribe 8, Bikini Kill, Hoover, PJ Harvey, Dostoyesky, piercing, burning crayons. KS 244 Shafer Ave. Phillipsburg, NJ 08865

EXHAUST ZINE DIST. has a list of punk zines for an SASE. Zines send a copy with wholesale rates. Exhaust #4 has Defored Conscience, Rupture, Hellnation, homebrew recipe & more only 75¢ taped to your letter. Exhuast, 8000 W. Tidwell #1814, Houston, TX 77040 USA.

SUPERSUCKERS, yes, they rule, but... what's up with Dan Bolton, age 26? If you have any good Dan Bolton, age 26, stories send em' to us, we're doing a zine full of why we love him, but mostly why we hate him. Photos are a plus. Genie & Tini, 2576 Kemper Rd. #201, Cleveland, OH 44120.

SAME DEEP WATER AS YOU hopefully. If you believe in The Cure, Siouxie, Cranes, Bauhaus Dead Can Dance, Plath, Castaneda, Night Forest, Ames, open- mindedness. I"m here, 18 independent and new to city, I can't find any deep goths. I love complex guys who aren't self- conscious. All countries, send letter, photos, art, fiction. I crave everyone and everything. Write. Emily 1209 Cedar Lana #623, Knoxville, TN 37912, USA

22 YEAR OLD PUNK, moving to SF? East Bay area, summer '95. Do you have any extra floor space or extra room you can rent to me? Know of a cheap motel? How bout renting me your closet or garage? Whatever. Need help! Please write to Aric Calfree, 100 4th St. #3, Hackettstown, NJ 07840

CHARLES MANSON: WANTED manson Items, from zines to bootlegs to posters to T-shirts! Wanted unusual Manson/ Family items! Please send lists and description of all goodies to me! Top dollar paid for rare or personal items! Also interested in John Wayne Gacy items. Any and all lists welcome. Write to R.J.S, 544 Braxton Blvd. Fayetteville, NC 28311

SICK VIDEOS! Shitloads of horror (uncut, Asian, European, etc.), degradation, porn, Hong Kong action and punk films. Lowest prices around, super-fast service. Send two stamps to: Joseph A. Gervasi, 142 Frankford Ave., Blackwood, New Jersey 08012

NO LONGER A FANzine #7 is out! 70 pages of filth and fury. Tom Frank of The Baffler, tour diaries, population control, sex, intelligence, Mykel Board, Randall Phillip and irreverence. Send only $3 ($5 world) to: Joseph A. Gervasi, 142 Frankford Ave., Blackwood, New Jersey 08012. Fast service.

JOHN WAYNE GACY: "A Question Of Doubt" America's worst serial killer's unpublished autobiography! Xeroxed copy of Gacy's never before published manuscript, given to me personally, two months before his execution - available for the very first time! Nearly 400 pages! $28 ppd. $1 for info. Cash, check or Money order to: Pale Horse Productions, PO Box 435, Spring Lake, NC 28390-0435.

RARE METAL/HC VIDEO. Pentagram, St. Vitus, Cathedral, Obsessed, Count Raven, Marduk, Type-O, Bulldozer, Death SS, Motorhead (82-83), Brutal Truth, English Dogs, Biohazard, Life of Agony, Hawkwind, Stranglers, Carnivore. Mike, POB 226, Merrifield, VA 22116-0226. USA.

PROBLEM CHILD FANZINE from the UK. The resurrection, the punk zine. It has been 6 years now, but we are back. It would be great to hear from all our past contacts. Also any bands, labels, or whatever; get heard in the UK. Write to Paul, c/o Problem Child, 487 High Street, Harlington, Middx, UB3 5DL, England UK.

22 YEAR OLD FEMALE seeks correspondence with others into post punk, pop punk, blues, ethereal, old rock n' roll, big band, sharing interesting stories, and psycho killers. Brandi, 10410 Londonderry Avenue, San Diego, CA 92126.

I'M IN NEED OF PEN PALS. I'm into Nirvana, BK, Cure, Bratmobile, Slant 6, PJ Harvey, zines, rabbits, feminism and cars. Also Nirvana stuff wanted. Anything and everything. Rich, 1814 East 2nd Street, Brooklyn, NY 11223 USA Write now pleeeaseee!!

FEAR AND LOATHING: I need back issues of Fear And Loathing. I will buy all of them if I have a complete run. Sub Pop singles (German pressing) Mark, 36 Foskett #2, Somerville, MA 02144

PLEASE WRITE! I will take letters from all walks of life. I live in a town where punk rock is just a trend. Sometimes it seems as though I am the only dedicated punker here. I am 15, into underground punk, and in a couple of bands. Send mail or you can just send for a zine called Shitless. I will write back. Michelle 346 Sharry Lane, Santa Monica, CA 93455.

MAXIMUMROCKNROLL classifieds

HI. I AM 19 and a straightedge vegetarian, but don't hold it against me. I like Dischord bands, Milk and Cheese, sarcasm, and getting mail. I will write anyone back. Kathy, 487 Colby, Normal, IL 61761.

I AM BORED, so write me. Orange-haired punk guy into Nirvana, Muffs, Hole, Sex Pistols, Queers, Babes in Toyland, Screeching Weasel, Circle Jerks, writing poetry/lyrics, sleeping, and other shit. I love riot grrls, witches, wearing dresses, and Neve Campbell. Response guaranteed, promise. Send letters, poems, pornography, fave bands, and photos. Nick, 206 Pin Oak, Wilmette, IL 60091.

CUSTOMERS AND TRADING buddies wanted for punk rock/alternative poster and handbill catalogue. If interestred in buying and trading for classic through current punk rock gig posters please send name/ address/ phone # to Axis Records, Box 33033, Austin, TX 78764-0033.

ATTENTION COLORADO residents: In August (around the 20th) we met a punk at Downstairs at Eric's in Breckenridge. He was wearing a Bad Religion shirt, a leather jacket with the Misfits skull on back, and colored docs. He was 19. If anyone knows someone who fits this description, please write. Michelle and Cassandra, 7657 Adkins Way, San Diego, CA 92126.

WANTED! WRITERS and artists needed for a new central CA magazine. Send short stories, reviews, opinions, skate and band photos, cartoons and artwork to Aaron Alberstein, 2027 Princeton Ct., Visalia, CA 93292. Credit will be given to all contributors.

CISCO! I have bright yellow spiky hair and an orange butt. I wanna hear from birds of any gender. I like going to shows and sitting on the side of the stage and I can do the moonwalk. Warren, 2506 Garfield, Minneapolis, MN 55405

WANTED YOUR WEIRD SHIT! Strange art, photos, poems, letters, zines. Nude photos of mom? Send'em. Bizarre stuff. Plus pierced and tattooed parts. Big Juicy pats, scarred, dismembered parts. Pictures of your bad self. refund postage on any thing good photos. Zine need it bad. Therians Knee, POBox 229, Stony Brook, NY 11790

I STOP FOR MOHAWKS n' spikes. Punk girl 23 into Exploited, Subhumans, Crass, Anti-Nowhere League, Total Chaos and Rancid...seeks uncensored correspondence with punk guys. Cat, Bldg. 1425 Box 183 Ft Detrick, Frederick, MD 21702 USA

LOOKING FOR A PLACE IN PRAGUE! To stay in February or May '95. Me and My girlfriend.I'm an "Obnoxious" band member ant tattoo artist. I'll give you records and free tattoos if you want. No drugs and racist homophobic sexist attitudes! Martin Eric, 21 Rue Del Marconi, 67000 Strasbourg, France

LOOKING FOR A PLACE IN NY! To stay with my girlfriend in summer '95. We are French students, 24 years old, tattoo artists (free tattoos), musicians (free records). No racist homophobic, sexist attitudes. Manhattan only! Martin Eric, 21 Rue Du Marconi, 67000 Strasbourg, France.

ATTENTION ALL weirdos, punks, freaks, cults, psychos, self-lovers, witches, vampires, satanists, self-mutilators, anyone who is sick or strange. Disturbed? Have a fetish? Bizarre interests? Unusual practices? We need music, spoken word submissions for "The Sickest And Strangest Comp Tape Ever", Vol. 1 and 2. Don't be shy, be yourself. Contributors receive a copy. Burgundy Brick, POBox 13065, Milwaukee, WI 53213- 0065

EUROPE OVER THE summer. Please send me your travel tips, places to go, beers to drink (and not to drink). Getting around. Everything and anything greatly appreciated! And I mean that. Lyn Ciampa, 6225 Shattuck Ave Apt.B, Oakland, Ca 94609-1236

DO YOU LIKE MIDGETS, dildos and diapers? Me, too and I have what you need. It's The Midget Man Tape. It has 16 prank phone calls dealing with midgets, dildos and diapers. Midget Man is only $5 and it's not a Jerky Boys ripoff. Send cash, checks and money orders to: Neil O'Connor, PO Box 558, Moorestown, NJ 08057 or call: (609) 439-9549.

18 YEAR OLD NYC PUNK into Misfits, Casualities, Brit punk, and NYC drunk punk wants other punks to write to , etc. I'm into leather jackets, spikes and mohawks. Also David Lynch and cult TV. No little nancyboys, please. Write to: Eddie, POBox 629, Lenox Hill Station, New York, NY 10021

HAVE ANOTHER smoke and feel pathetic or do something about your loneliness, boredom, and disillusionment with life. Rescue yourself from your dismal abyss join "Alienated Attitude", the underground organization for outcasts, intensity seekers, music lovers and you. $9 cash/year. 70 word classified, monthly newsletter, tapes, surprises. No bullshit! Meet others find yourself. Burgundy Brick, POBox 13065, Milwaukee, WI 53213- 0065.

HEY YOU!! Send us your naked pictures! Male, Female, shaved animal, OK. We don't care. Just something naked. Send SASE and, if your picture meets cutoff criterion, we will send naked picture of us!! Send pictures to: Orgo and Ftumch, 12 Adella Pl., Allston, MA 01234.

16 YEAR OLD BOY, vegetarian, drug-free, into music: Op Ivy, Skinny Puppy, Jesus Lizard, Jawbreaker, Clash, books: Lovecraft, Poe, and yoga, seeks mail from anyone. Pen pals, hate mail, death threats, anything. Send whatever you want. Also contributions for zine. Will write back even if I hate you. I need mail! James Lupolt, 25111 Summit Creek, San Antonio, TX 78258.

WHITE TRASH SUBURBANITE punk idiot puts out a zine. It's called "niPPLe rIng TITtie TwisT" and it has interviews with Samiam and shit on Rancid. Plus lots of other stuff like drugs and fucking. Rob Krider throws up in it. Send a buck and two stamps or just 2 bucks to: nrTT, 753 Jefferson St., Napa, CA 94559.

BANDS! Do you need artwork for your records/t-shirt? I draw for reasonable prices. I'm limiting myself to crusty political/death/indus. 'cuz it fits my style better. I'm done stuff for many zines and the new Extinction of Mankind LP. Phalanx #8 out now! SASE all inquirys to: Brian, 7100 E. Evans Ave. #329A, Denver, CO 80224.

UNDER 18: That's my zine and I'm looking for contributers of all kinds! (no sexist, racists please) Also looking for people to carry my zine (distributors) Also if you want to buy my zine (interviews with: Final Conflict, Naked Aggression, Litmus Green, Discontent, and Dystopia!) It's $2.50 ppd, or 3 stamps. Pooh Bear, 1126-1/2 McDonald Ave., Wilm., CA 90744.

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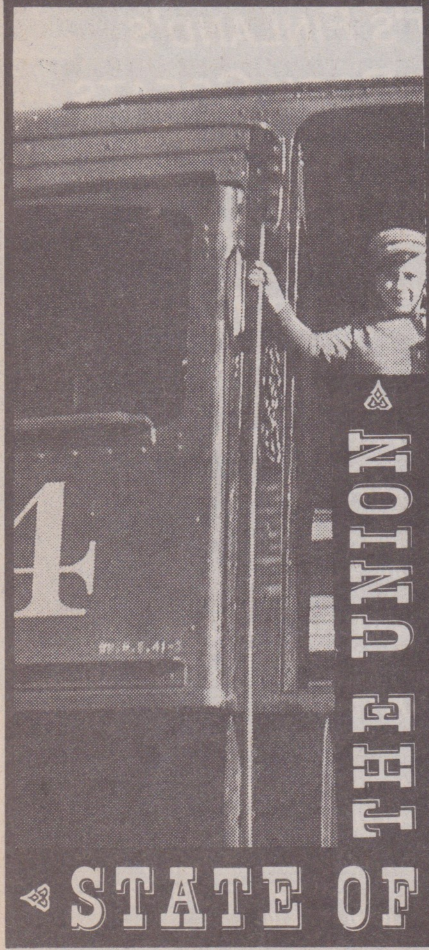

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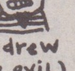

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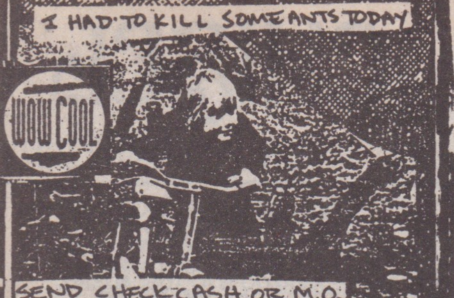
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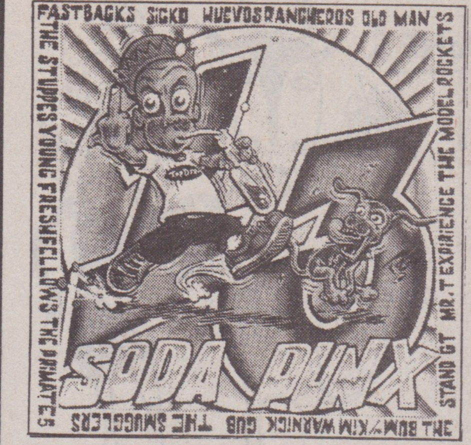
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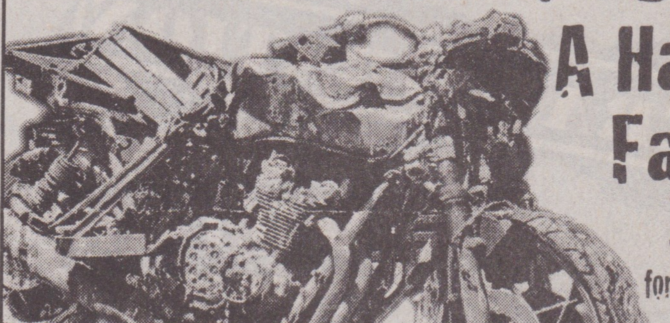

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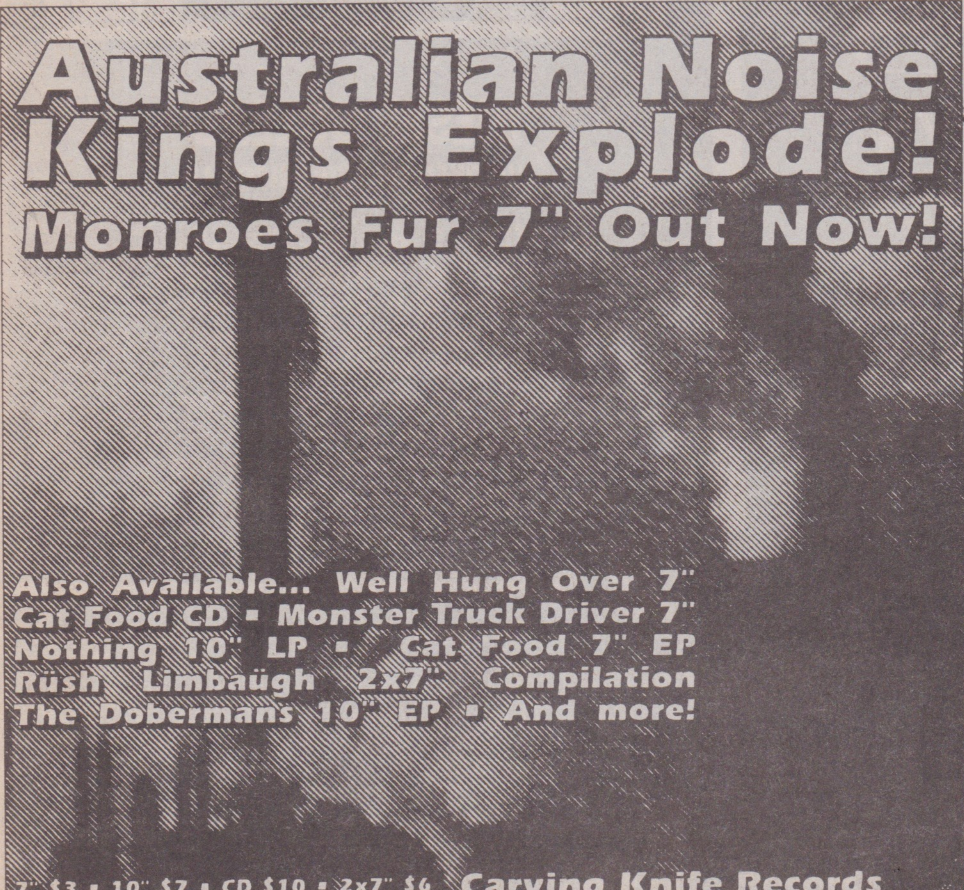
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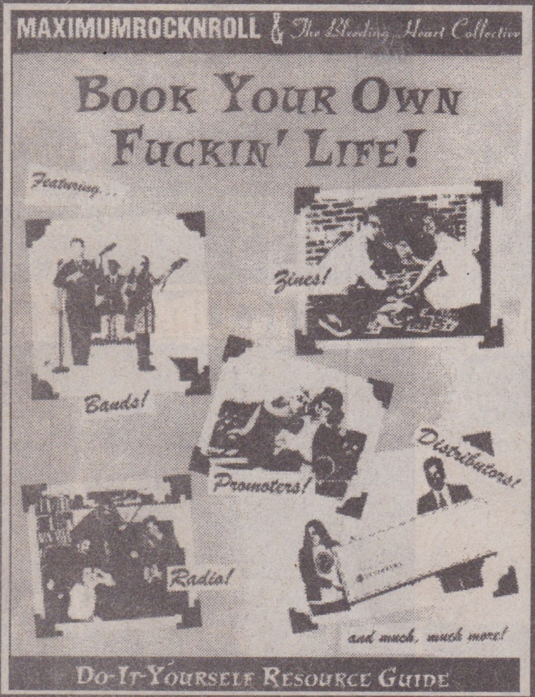
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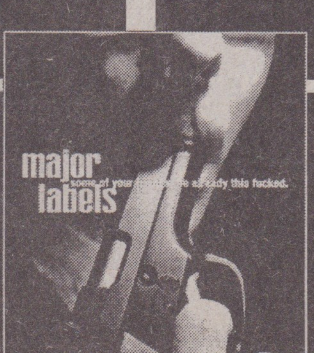
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